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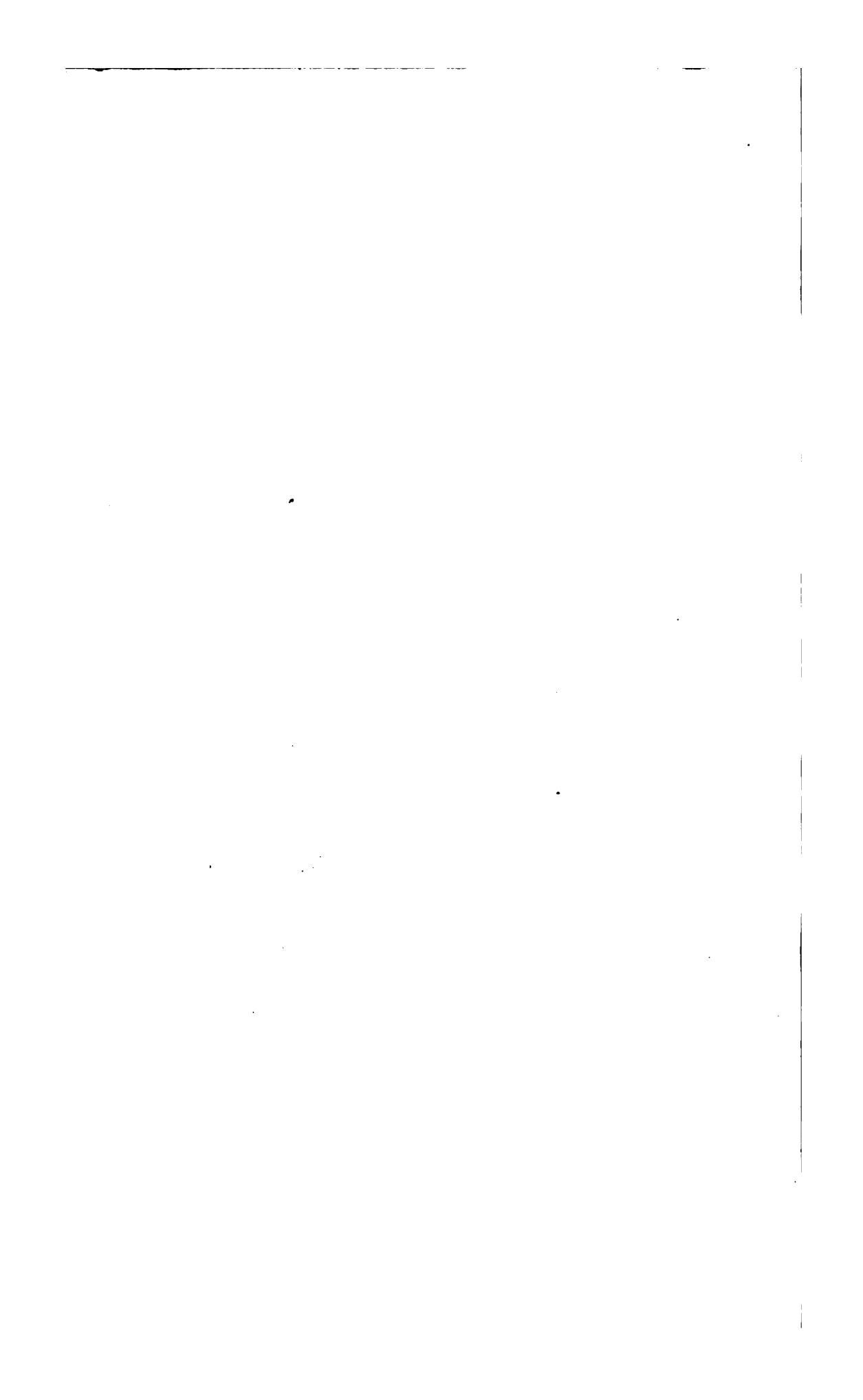
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ILLUSTRATIONS
OF THE
PUBLIC BUILDINGS OF LONDON:
WITH
DESCRIPTIVE ACCOUNTS OF EACH EDIFICE.

SUPPLEMENT:
CONTAINING
THE NEW SUBJECTS AND DESCRIPTIONS
INCORPORATED IN THE SECOND EDITION.

BY W. H. LEEDS.



Insegnò ad emanciparsi dalla *ortodossia de' pedanti*, e sentì che cercando di rendere i propri concittadini a pensare e giudicare di per se stesso, avrebbe giovuto alla bella arte di cui scriveva.—UGONI.

LONDON:
JOHN WEALE, ARCHITECTURAL LIBRARY,
59, HIGH HOLBORN.
1838.

1082.

LONDON :
PRINTED BY W. HUGHES, (SUCCESSION TO MR. VALPY,)
KING'S HEAD COURT, GOUGH SQUARE.

P R E F A C E.

WHEREFORE this Supplement should not have been so enlarged as to form a third volume, corresponding in size with the former ones, especially when the materials are so abundant, is at once explained by stating that the subjects it contains are those which have been incorporated in the new edition, and which are thus printed separately in order to accommodate the purchasers of the first. By these means they are enabled to possess all the additional plates and the letter-press belonging to them ; although not all the fresh matter which has been introduced into the second edition, consisting of extensive notes and remarks by the present Editor. Neither is the chapter on the subject of the Architecture of Theatres, prefixed to that section of the work, as it is now arranged,—here printed. According to the arrangement just mentioned, the buildings have been classified as strictly as it was found possible to do so ; yet such classification does

not show itself in this Supplement ; because of most of the classes it contains but one additional specimen, and consequently consists entirely of miscellaneous subjects.

With the exception of the account of the Post-Office, the whole of this Supplement is written by the Editor himself ; therefore no signature has been affixed to any article besides the one just mentioned. As all the buildings are of quite recent date, no history as yet attaches to them ; a circumstance the Editor is far from regretting, because the respective accounts are now necessarily confined to remarks on the buildings themselves ; whereas, when History and Architecture sit down to make a meal together, the latter gets very little more than the crumbs which fall from the table, while poor Criticism is fairly kicked under it, as if unworthy even to show her face. In the preface to his *Geschichte der Kunst*, Winckelmann gives us an anecdote to the purpose, of a writer who filled what professed to be an account of two statues of captive barbarian kings, with a history of Numidia !

The excuse that is frequently made for the reticence of criticism in regard to buildings is, that they speak sufficiently clearly for themselves ; and so they cer-

tainly do, provided they are adequately illustrated by explanatory engravings ; yet even then only to those who are familiar with the language they make use of, and merely as relates to them as objects. What is plainly exhibited to the eye in an engraving, of course requires not to be described in words also ; consequently whenever an elevation of a building is given, it is mere repetition and reiteration to point out *seriatim* the parts of which it is composed : yet it does not exactly follow that there is likewise no occasion for critical comment and remark ; on the contrary, these latter are then most of all serviceable when that which is the subject of them is clearly understood. Whatever, too, they may happen to be in themselves, such remarks have at least this beneficial tendency, that they serve to fix attention upon much which would else be passed over without observation ; consequently, if erroneous, at least they direct notice to those points which may be reconsidered by others, and treated by them with greater diligence and acumen. Another and not the least advantage attending criticism of this sort is, that it teaches people to think and judge, and shows them how much there is to be observed and attended to in order to do so properly. Besides all which, it invests the subject with that interest which should belong to it in common with the other fine arts, but which has

hitherto been kept almost entirely out of sight. It may mainly be ascribed to this last-mentioned circumstance that, as a study, architecture has so very few votaries beyond its professional pale,—so very few lay-students who apply themselves to it merely for the sake of the intellectual gratification it is capable of affording. Most persons have taken up with the notion that it is impossible to attain any adequate knowledge of the art without becoming familiar with all its mechanical and practical operations also ; which is about as extravagant as it would be to fancy that a man must have handled the chisel or pencil himself, and be well acquainted with all the processes and arcana of the statuary's workshop and the artist's painting room, before he can judge of or relish the productions of sculpture and painting. In short, if they cared to be consistent, they would go a step further, and boldly deny at once that architecture is a fine art at all, putting it upon the same footing with those subsidiary arts of decoration which minister to architecture itself. Another prevalent prejudice against the study is, that every thing in it depends so entirely upon rules, is so fixed and hemmed in by them, as to afford no room whatever for the exercise of criticism, any more than does the plain fact that two and two make four.

Without inquiring whether these prejudices and misconceptions are not, in some degree, attributable to the course pursued by professional writers on architecture, who have very rarely, if ever, condescended to accommodate their writings to the general reader ; it is sufficient to remark, that none have greater cause to lament the popular ignorance in regard to the art, which has been fostered by those prejudices, than architects themselves. While it leaves them scarcely any competent judges but their rivals, it places them at the mercy of the self-willed, the obstinate, and the capricious. On the other hand, the public are quite as much at the mercy of pretenders in the profession. It is in vain for people to demand excellence, so long as they admit that they are incompetent to discriminate between talent and no talent,—in short, do not understand either the beauties or defects of an architectural composition. Thus, although their interest and object ought to be the same, both parties mutually accuse each other.

Such a state of things is not a little injurious to the best interests of architecture itself. And architects ought by this time to have discovered, that the better informed the public in general are in respect to their art, so much the better both for that and for them-

selves. In proportion as architectural topics can be made to engage general attention, and rendered matter of conversation and discussion in society, so will the public take a livelier and more extended concern in the art. In this respect something has been done of late years by the establishment of the 'Architectural Magazine,' which there is every reason to suppose has been the means of leading many to direct their attention to a study which, if rationally pursued, is not without its allurements for others besides professional men.

More recently another periodical has appeared, entitled 'The Civil Engineer and Architect's Journal,' which, in conformity with its title, devotes itself more particularly to strictly technical and practical matters, yet by no means to the exclusion of more popular subjects. Both these publications have already effected some good in disseminating a taste for such studies, and in diffusing more enlarged and liberal views in respect to the æsthetic principles of architecture, than have hitherto prevailed.

How far the Editor's own criticisms, here offered to the public, satisfactorily exemplify what he recommends, must be left to the reader to determine. At all

events, they are in no very great danger of being found fault with on the score of not entering sufficiently into details, or of being too dry and formal. Leaving alone what may be thought of many of the opinions and remarks they contain, they will strike different persons very differently, because some will relish them all the better for that, on account of which others will probably object to them. The writer who attempts to accommodate himself to the particular taste of every one, will please no one ; whereas he who satisfies himself, will at all events have the luck of pleasing some one, and be apt to write naturally, if not originally. Undoubtedly there are several things both in the notes and elsewhere, that might have been omitted without causing any hiatus. Still the Editor offers no apology either for those, or any thing else he has said ; considering all such apologies to be not only unavailing, but most transparently hypocritical into the bargain. No reader of any sense suffers himself to be cajoled by shamming and flimsy excuses of the kind. The present articles will come under the eye of those, who, it may be presumed, will be tolerably competent judges ; therefore should they possess any value at all as specimens of criticism, it will not be thrown away upon them. Should they, on the contrary, be found worthless, as worthless they must submit to be treated.

If, however, what has been done be found to give satisfaction, the Editor will most probably resume his task, it being in contemplation to carry on the work by at least one additional volume ; yet further than that probability is at present in favour of this being done, no assurance is here given,—no positive promise made, because the performance of it will in a considerable degree depend upon the reception that shall be given to the two now published. It may, however, be stated, that should such continuation of the Public Edifices be undertaken, as it will virtually become a new series, whether so entitled or not, an opportunity will be afforded for getting rid of some of the defects attending the original plan of the work, and now only partially extirpated ; and also for some improvements in respect to the plates. In which case, it is probable, that of some of the buildings now inserted, additional information will be given in more detailed and explanatory engravings.

Not only are there already abundant entirely fresh subjects for the continuation of the work to double its present extent, especially if they were more fully developed by drawings ; but every year will add something to the stock. The new Houses of Parliament, Royal Exchange, Reform Club, and the façade of the

British Museum, will doubtless prove very important architectural acquisitions to the metropolis. Perhaps, too, the buildings of the West of London Cemetery, and of the Botanic Garden about to be formed in the inner circle of the Regent's Park, will deserve to be ranked among our public embellishments.

Among the designs that have actually been carried into execution, may be mentioned the Doric Propyleum to the London and Birmingham Railway, in Euston Square, by Hardwick ; the London and Westminster Bank, Lothbury, by Cockerell and Tite ; the Junior University Club House, by Smirke ; the School for the Indigent Blind, by Newman ; and the interior of the Synagogue, St. Helen's Place, by Davies. But although several churches have been erected in various parts of the town and its suburbs, since that of St. Dunstan's in the West, there is hardly one that recommends itself as an architectural subject. One of the best, at least in regard to its exterior, is that by Penneathorne, in Gray's Inn Road ; for although small, it possesses some originality, as well as consistency of style and character,—and so far is greatly preferable to those mawkish pseudo-Grecian structures, compounded of a portico and meeting-house stuck together : the one in question, however, would have been

materially improved had the curved screen walls been carried up so high as to shut out the view of the sides ; had which been done, the façade would have acquired much greater importance. There is also a church in the Gothic style, now erecting from the designs of Mr. Blore, on the north side of Berwick Street, Soho, which promises to be greatly better than any thing of that sort which has been done in the metropolis for several years.

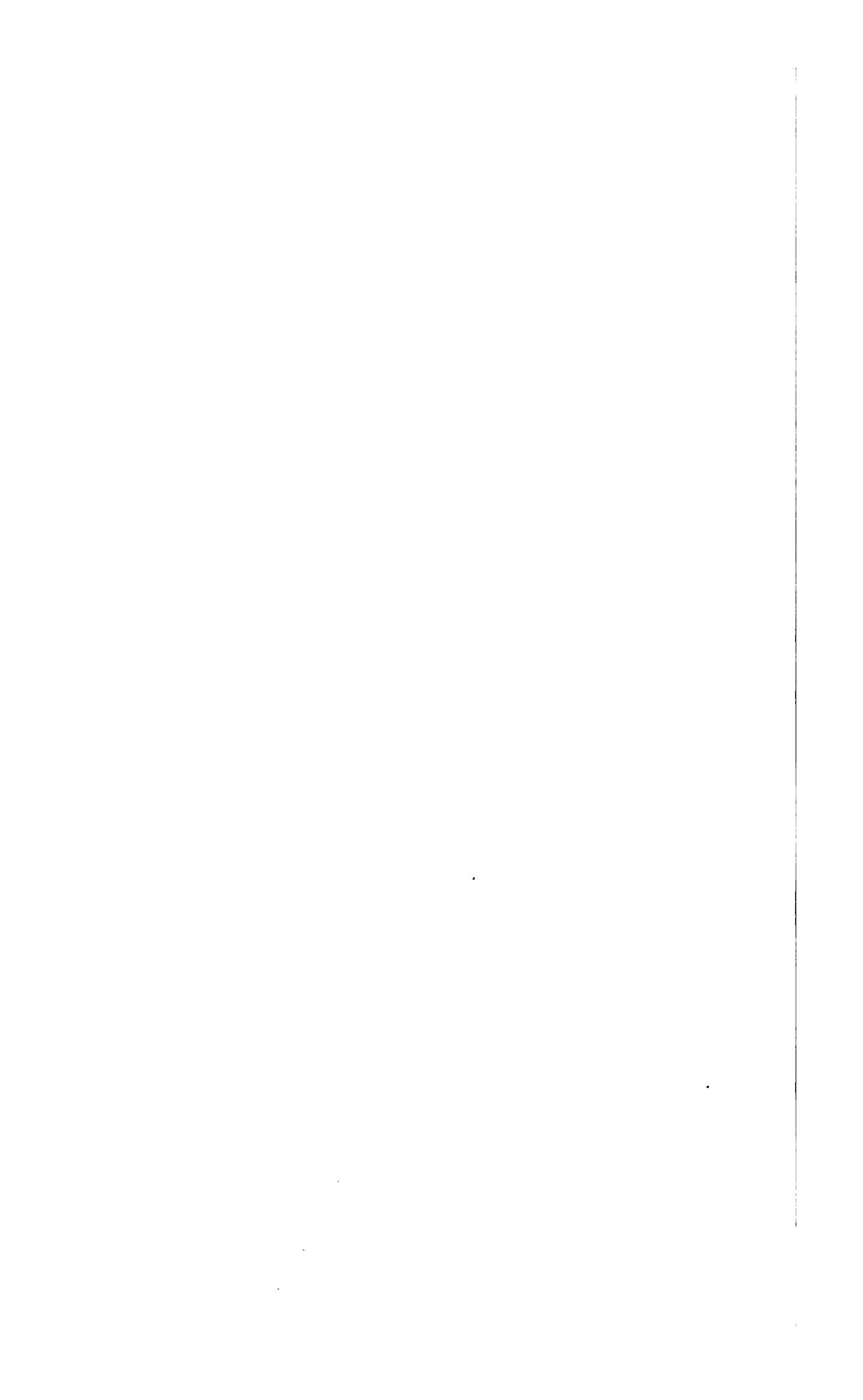
Even when all the available materials shall have been exhausted as regards the metropolis itself, there would still remain a new and ample stock for a similar—or companion work to the present one, illustrative of the **PROVINCIAL ARCHITECTURE** of **England**, as exemplified in the public buildings at Liverpool, Manchester, Newcastle, Birmingham, and other principal towns. Such, for instance, as the Royal Institution, and the Athenæum, at Manchester, and Free Grammar School, at Birmingham, (all by Mr. Barry) ; the Fitzwilliam Museum, Cambridge, by Mr. Basevi ; the Public Library of that University, by Mr. Cockerell ; the Victoria Rooms, Bristol, by Mr. C. Dyer ; and the Athenæum, at Derby ; which last-mentioned structure is now in progress from the designs of Mr. R. Wallace.

As the field would be so extensive, such a work ought to be confined to the very best specimens, and to such as are unedited. The idea of a work of the above description, however, itself belongs to that species of architecture denominated "castle building," it being as yet matter of doubt whether the plan here hinted at will be acted upon.

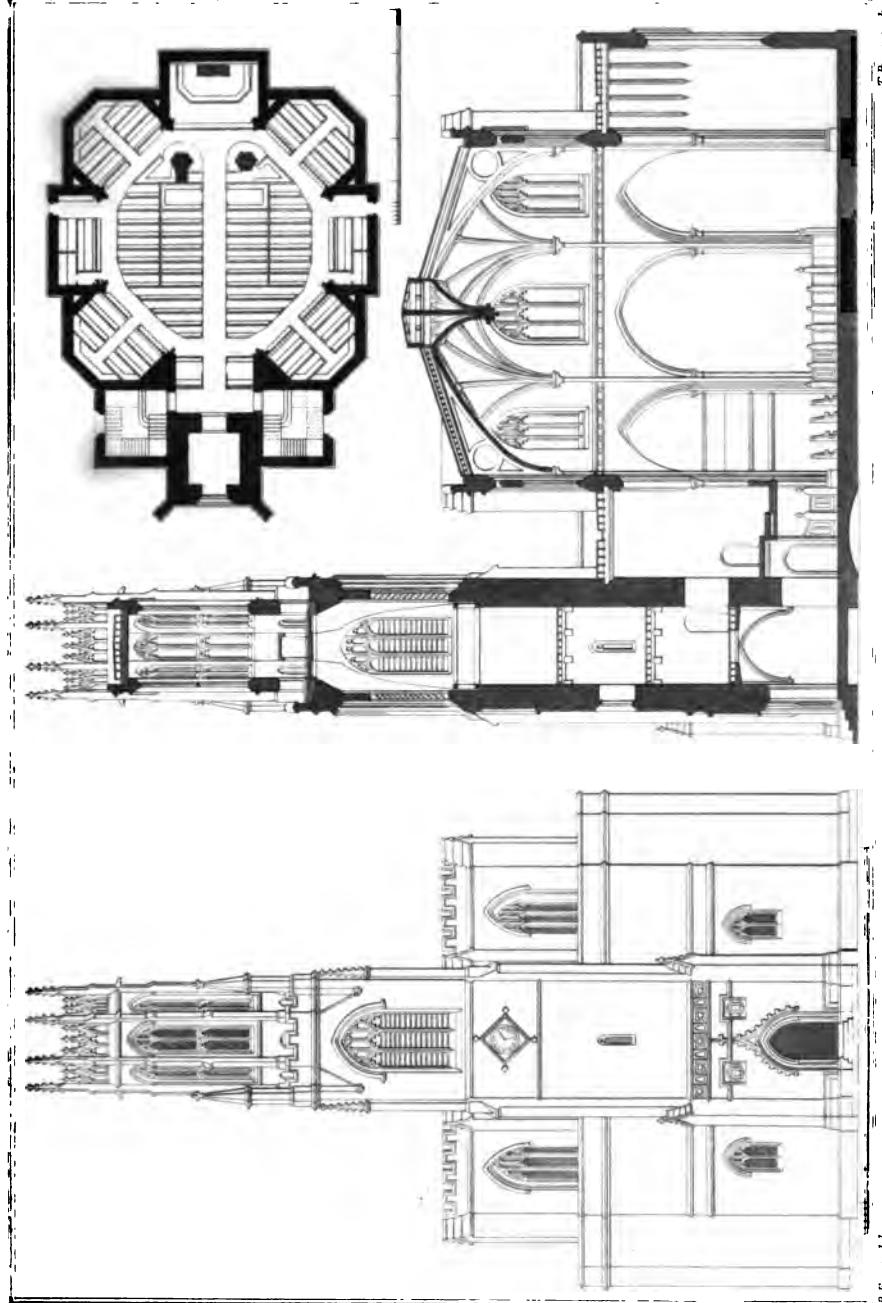


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T. Bray sculp.

John Ward, Architectural Library, 50, High Holborn.

B. Ferry del.

SUPPLEMENT

TO THE

PUBLIC EDIFICES OF LONDON.

ST. DUNSTAN'S IN THE WEST,

FLEET STREET.

ENCROACHING, as it did most inconveniently, upon one of the most frequented thoroughfares in the metropolis, the former church pointed itself out very markedly to be an obstruction whose removal would be a public advantage; and, fortunately, there was nothing whatever in the structure itself that could cause any one, hardly the most inveterate antiquarian of the Pennant tribe, to regret its loss; it being, in point of architecture, a medley of unredeemed uglinesses—such a jumble of styles, or rather barbarous imitations of them, that one would imagine it must have undergone the process of church-wardenizing pretty frequently; and, indeed, it would have furnished a very appropriate illustration for that pleasant little architectural satire, entitled “Hints to Churchwardens.” Even among the caricature effusions in that publication, there is hardly anything so unique as was the rusticated piece of wall above some windows of carpenter's Gothic, and surmounted

in its turn by battlements, above which, again, peered a sort of capacious sentry-box, containing the far-famed clock, with its two savages as big as life, who were wont to strike the chimes, to the great wonderment of gaping errand boys and country-cousins, and to the no small profit of pickpockets and other cozeners. When the church was taken down, and the materials disposed of by auction, this clock was purchased by the present Marquess of Hertford, who has had it erected at his villa in the Regent's Park.

Without at all deserving the epithet of venerable, this church was of decent antiquity, having been conjectured to be upwards of four hundred years old; yet, like Sir John Cutler's silk stockings, it had been so frequently patched up and repaired, as to be sadly *worsted* thereby, notwithstanding that some would fain persuade us it was "covered with a handsome finishing on the outside the walls." Such as it was externally, it did not belie its interior, which had the gloom and air, not of solemnity, but of dismalness, and was needlessly disfigured by much that was intended as ornament, yet was so ill-applied and so uncouth it itself as to prove quite the reverse.

Of the present fabric the foundations were commenced in 1830, and the whole was set back so as to range with the houses adjoining the east end of the former church, which there made an angle with them, jutting out considerably, and suddenly contracting the street. By this means an additional breadth of about thirty feet was given to the latter, thus rendering it sufficiently spacious and commodious. Neither was this the only alteration of the kind adopted; since, in order to accommodate the locality, instead of the church being made to stand east and west as before, the architect has placed it north and south, whereby the entrance

porch and tower above it now immediately adjoin and face the street, and constitute the principal architectural portion of the exterior. In fact, it is the tower, with the parts attached to it below, which alone obtain attention, the body of the church standing so much in the rear of it, as to be nearly shut out from view; for, as may be seen by the section, the upper or octagonal division of it is quite insulated and detached from the tower itself. With the exception of the door-way—which is not very important in regard to size—and the shields and panelled string-course above it, there is nothing in the lower part of the structure that makes any pretensions to design, all that comes in contact with the tower being little more than blank wall, not of the same material, but of white brick with stone copings. Owing, however, to the tower being brought forward so much more prominently than the rest, and treated as an independent composition, the nakedness of the mass behind it does not prove offensive to the eye—perhaps in some degree serves to point out the steeple as exclusively intended to be considered the façade of the building, and all the rest merely background to it. What is far more exceptionable is, that instead of gradually progressing in richness as he carried it upwards, the architect should, in the next division above the door-way, have introduced the very small and entirely plain window, which, too conspicuously placed to be overlooked, is a blemish to the whole, and bespeaks not so much economy, as downright niggardliness; not that the window itself requires to be larger, yet, without extending the aperture, it would have been possible to render it an ornamental feature in the design by means of a variety of external mouldings, or by treating it after the manner of a canopied niche. Even the compartment in which the clock-dial is placed is not very much better. From hence upwards

the whole is a picturesque composition, with no extraordinary richness indeed of embellishment, far from it, but with that expression of richness which is derived from variety and contrast. An octagon, or rather polygon, on the summit of a tower, can hardly fail to produce a pleasing effect in the Gothic style, the boldness and playfulness of such transition in plan being congenial with its character. It presents more faces to view as it ascends, and these being narrower, are of loftier and lighter proportions than a square object of the same altitude would be. In the tower of St. Dunstan's, much of the vigour and sparkle of effect attending the lantern is attributable to its windows being glazed; a circumstance which, besides being characteristic and appropriate in itself, eminently assists relief, by depth and variety of shadow on the sunny side, and by the opposite kind of contrast as to light and shade, when the building is viewed against the sun. While it gives an air of great lightness, and serves as a rich finishing to the whole, the open parapet accords well with the character of the rest of the lantern, in whichever direction it be viewed; but both this and the open windows render it more particularly a pleasing and striking object, when the sun is to the west of it, and the spectator views it as he is coming along Fleet Street towards Temple Bar. And it fortunately so happens, that owing to the bending of the street, he then sees it directly before him in the very centre of the view. Were it not for the circumstance just described, it would at that time of the day define itself only in outline, as a mass of shadow against the sky, whereas now the perforated parts also display themselves very picturesquely.

The plan of the interior may be described as a square of sixty feet, reduced to an octagon of fifty feet in dia-

ter, each of whose sides forms an arched recess, the four in the angles of the square being deeper than the others, and exhibiting five sides of an octagon. The four remaining recesses are rectangular in plan; and that on the north side, which contains the altar and the window above it, is deeper than the others, being almost a square. The window just mentioned is the only one in the lower part of the edifice, which is lighted by eight windows in a clerestory above the arches in the sides of the octagon. Not only has the whole arrangement something in it as pleasing as it is uncommon, but from its compactness is exceedingly well adapted to a Protestant church, where it is desirable that all the congregation should be placed so as to hear the minister distinctly. In an oblong area, except it be of moderate dimensions, this can rarely be effected; that is, supposing the plan to be a triple square, or nearly so, less than which would not give the relative proportions between length and breadth, which the Gothic style demands. If the plan at all approaches to a square, it would be better that it should be a perfect one; yet although such form may do for a mere chantry or chapel, or other moderate-sized room, it is one not at all adapted for the space requisite for a church. The octagon, on the contrary, while it admits of being made sufficiently capacious, is a form peculiarly favourable to the display of Gothic architecture, as is evidenced by the very numerous examples which we meet with both of that and similar plans in our ancient chapter-houses.

Without its being in imitation of any structure of the class just named, it is probable that the architect of St. Dunstan's derived the general idea of his interior from them. Still, captivating as the form itself is, it must be acknowledged that in the lower part the architecture is not only exceedingly plain, but meagre likewise in its character. In the upper,

the windows, in combination with the arches of the roof, produce a satisfactory degree of decoration, especially as the windows themselves are filled in with tinted glass, thereby diffusing a mellow and subdued light over the interior, while shadow is supplied by the recesses. Both from its form, and owing to there being no other windows, since that within the altar recess serves rather as ornamental painting, than to admit any additional light, this clerestory partakes of the character of a spacious lantern to the building, and it were to be wished that the designers of our modern churches would have recourse to some similar mode of introducing their windows; for nothing can have a poorer effect than windows placed, as we generally find them, at the back of deep piled up galleries, which, be it observed, are utterly unlike anything coming under the denomination of gallery, in our ancient church architecture, and most discordant and anomalous features in themselves. Whether, if our architects were to bestow sufficient attention on those parts, galleries could be so planned and designed as to become pleasing and harmonious features in a church, instead of interfering with the architecture, and giving the whole place a squeezed, crammed-up appearance, as they now almost invariably do, is another matter; but there is certainly nothing to show that such study has at any time been given to the subject, notwithstanding that it is one of considerable importance.*

* The blame by no means rests entirely with architects themselves, since much of it must deservedly fall on the Commissioners for Building New Churches, many of their conditions being unnecessarily arbitrary and cramping, and tending rather to check and discourage all originality of design, instead of in any degree promoting it. The main consideration with them appears to be, to have buildings in which the greatest number of persons shall be packed together, at the lowest cost. The great increase of churches, therefore, which has taken place of late

The bad effect of galleries manifests itself more than could be desired in this church, where they are introduced in the two recesses at the angles on the south side, the only ones where access could be obtained to them from the staircases attached to the tower. Within the other recesses are some of the monuments and tablets removed from the old church. That which contains the altar, has also the window already mentioned, which is entirely filled in with compartments of painted glass, executed by that able artist, Thomas Willement, F. S. A. In the lower part of it are represented the four Evangelists, standing beneath rich Gothic canopies. St. Matthew is habited in a scarlet tunic with blue sleeves; St. Mark, in a green robe with red sleeves; St. Luke, in a blue robe with a white mantle; and St. John, in a grey robe with a white cope. The upper compartments, and those formed by the tracery in the head of the window, consist of various ornamental devices and patterns of the richest hues, admirably contrasted so as to relieve each other. Powerful and varied as the colours are, the effect is not only harmonious but solemn. For this splendid piece of decoration to the church the parish is indebted to the liberality of Messrs. Hoare, the bankers, as is briefly recorded in a scroll forming a margin at the bottom of the window, on which is inscribed—"Deo et Ecclesiæ Fratres Hoare dicaverunt A°. MDCCCXXXI."*

The effect of this altar window is no less impressive than appropriate, possessing both richness and solemnity, while a warm glow is thus diffused through the whole recess;

years, has furnished considerable employment to architects, yet done very little indeed for architecture itself.

* The "Gentleman's Magazine," for July, 1835, contains a coloured engraving of this window.

and at the same time that the general mass of shadow within it relieves the window itself, and heightens its brilliancy, it imparts a picturesque repose to the whole.

The edifice was designed by the late John Shaw, Esq., architect of the New Hall of Christ's Church Hospital, and erected principally under his superintendence.

Immediately to the west of the church, at the corner of the passage leading to Sergeant's Inn, stands the Law Life Assurance Office, erected in 1834, by J. Shaw, son of the preceding. The front is lofty and narrow, having only one window on a floor; those of the first and second forming together a continued semicircular bay of two stories, the lower one flanked by pilasters, the upper by termini with capitals, and the whole surmounted by an open parapet before the window of the third floor. There is a similar bay on the east side, towards the small court between this building and the church. The style here adopted—that of the time of James I., has been copied too closely, for it is one which admits of being improved upon, without the slightest risk in the experiment.

THE NEW CORN EXCHANGE,

MARK LANE.

DID we agree with one writer who contributed several articles to the first edition of this work, we should say that a brief history of the corn trade, including some account of the corn question, “appears to constitute a necessary preface” to a description of the Corn Exchange: being unable, however, to perceive either the necessity or propriety of touching upon matters which, although capable of being dragged in for the nonce, are utterly irrelevant and foreign from the character of our publication; and being quite certain that those whom they might “concern” would never think of looking for them here, even were they introduced for the sake of filling up so much room, we shall confine ourselves to the building itself; which is all that concerns our readers, at least *quoad* architectural readers; for should any of them happen to be students of Arthur Young, the agriculturist, as well as of Arthur Young, the connoisseur, they doubtless already know much more of the corn trade than we could pretend to hash up for them out of books. In short, *ne sutor ultra crepidam*; the plain English of which in this place is, the “Public Edifices” is not an Encyclopædia; which brief remark is quite as much to the purpose, as a full-grown dissertation on the corn trade and corn laws would be. If we are unable to spin the history of the present Corn Exchange beyond half-a-dozen lines, it is not our fault; still less do we consider it our misfortune.

This new building immediately adjoins the older one, which still continues to be made use of, and which may therefore with propriety be briefly described here, if only for the purpose of affording some kind of comparison between the two. The lower part of it consists of an open colonnade, whose pillars are of the modern Doric kind, but the entablature has a plain frieze, and its architrave is singularly narrow for the order, or indeed for any order whatever. There are eight columns, with an iron palisading between them; displaying, however, a very peculiar arrangement, four of them being placed in pairs, but in such manner, that, beginning to reckon from the south end, we find them placed thus: first, a pair of columns at that angle, then three single columns, then another pair, and at the north angle another single column, forming altogether five intercolumns, corresponding with which are as many windows in each of the two stories forming the upper part of the building over the colonnade; and which are quite plain, with the exception of the centre one on the first floor, which in addition to other dressings has a pediment. What could have occasioned such strange and disagreeable irregularity in respect to the position of the columns, it is not easy to conjecture: it looks far more like accident or mistake than intention of any kind, for there was nothing to prevent putting a pair of columns at each angle, and four single ones between them. Besides the obvious want of uniformity attending it, it produces a highly disagreeable effect as regards the superstructure; for while its north angle is supported only by a single column, there are two beneath the next pier between the windows, owing to which two of the latter are not in the same axis as the intercolumns below. Not the least unaccountable part of the matter is, that no one who has spoken of the building has noticed this singularity, but merely in-

formed us that there are eight columns, four of which are put in pairs. Even the statement, however, as to the number of columns, is not perfectly correct ; there being in fact a ninth, viz., next the south angle of the new building, where, with that at the north angle of the other, it forms an additional intercolumn, whose entablature is turned obliquely from the front of the old Exchange towards the new ; the space above it forming a kind of gap between the two. This is not noticed in the view given in Jones's London, which, although it conveys a tolerably correct idea of the New Exchange, it is altogether false in what it pretends to show of the other ; for not only is the connecting part just alluded to omitted, but coupled columns are represented at the angle, the iron palisading omitted, and triglyphs inserted in the frieze !

But to proceed with our description of the first Exchange. —There is no wall behind these columns, so that the interior, if such it can be called, is quite open to the street ; but it is rather a court than a hall, the centre space not being covered by a roof. With this difference it very much resembles the similar part of the plan in the new building, having, like that, three intercolumns at each end, and five on each side ; and it further resembles it in the great depth of the ambulatory around it. Although it makes no other pretension to architectural character than what it derives from the columns and their arrangement, the rest being only naked white-washed walls, the effect, as seen from the street, has a degree of picturesqueness both of an unusual and a very pleasing kind, especially as there is a second range of columns between those in front and the area of the Exchange itself. Nay, the plan might be styled a very classical one, not only as affording an example of an *hypæthral* edifice,—whether the architect intended to produce an hypæthral temple to Ceres is doubtful,—but as giving us what, as far as plan goes, might

pass for the model of the *atrium* or *cavædium* of a Pompeian house, with its *impluvium*, though it is very far from certain that it was designed expressly in imitation of one.

The New Corn Exchange, which was erected from the designs of Mr. G. Smith, the architect of St. Paul's School, and completed in 1828, exhibits a very tasteful and appropriate application of the *Grecian* Doric. Notwithstanding that there are some novel ideas and features in it, we observe here greater fidelity to the spirit of the style, than we find in many things which are far more accurate as copies ; and although in respect to its dimensions the order is upon a moderate scale, and the whole edifice rather low when compared with those around it, it has a certain air of grandeur that strikes somewhat forcibly. For the very favourable impression it makes at first sight, it is perhaps not a little indebted to what would be hastily set down as the disadvantageousness of its site ; the street being, as its name implies, by no means a wide one, somewhat strait, yet withal somewhat crooked : hence, as it is placed at a bend, the building is not seen until we come almost upon it. It is possible, too, that it gains something by contrast, and that not merely in regard to style alone, but size also ; for although not quite so tall as the houses adjoining it, it possesses that kind of magnitude which arises from proportions and magnitude of features.

Before we proceed with our remarks, we may as well quote those of Mr. Wightwick, who says, "The Doric front of the Mark Lane Corn Exchange is at least bold and picturesque ; but the designer has, in the wing compartments, flirted rather imprudently with the genii of Soane and Smirke." His criticism terminating here, without any attempt on his part to clear up the meaning of the last sentence, we must confess that it rather puzzles us, if only because it seems to imply that the two architects whom it

names are equally fanciful; whereas their styles are the very antipodes of each other. After all, he might intend to say no more than that the architect, or "designer," as he calls him, has ventured, in the upper part of the wings, upon doing that for which some of Soane's buildings would furnish a more direct precedent than could be derived from any example of antiquity. What is most apparent is, that the remark does not seem intended for a very laudatory one, but rather as a qualification of the praise bestowed in the preceding sentence. In itself it amounts to no more than a "flirting" sort of criticism,—such as Horace Walpole was addicted to,—which vents itself in a smartly turned expression, evades all difficulty, and eludes being questioned itself, by means of laconic brevity combined with oracular obscurity. It will be our endeavour to sift the matter more carefully, and examine the building more deliberately.

In point of design this façade certainly merits investigation, because, whatever else may be alleged against it, no one can object to it that it is either a direct copy, or an assemblage of copies, that is, of parts entirely borrowed from other buildings, without other novelty than what they derive from their combination with each other. Some praise, therefore, is due to the architect for emancipating himself from the trammels of that servile system of imitation, which in any other art would be condemned as downright plagiarism; which there is reason to suspect has been persisted in quite as much out of indolence, timid supineness, and want of original thought, as from better motive; and which, so far from invariably insuring correctness, has as frequently as not occasioned the most flagrant violation of style, giving us its forms without anything whatever of its genuine character. Here, on the contrary, if we do not find the letter of Athenian architecture rigidly adhered to, we perceive its spirit

attended to, and that the feeling so derived pervades the whole. The colonnade forming the centre (which, being an hexastyle in antis, gives the same number of intercolumns as an octastyle), does not constitute a loggia, or even a mere corridor; for, as may be seen by the plan, the space between the columns and the wall is occupied, except where the entrances occur, by a sunk area screened by the stylobate. This area being barely equal to one diameter, the colonnade is much shallower than usual, and therefore likely to be censured on that account by those who consider a certain depth of space behind the columns to be an indispensable requisite for their proper effect, and invariably demanded in all situations and under all circumstances. Now it must undoubtedly be admitted, that although this is one of those things which occasion no difference whatever in a design as shown in an outline elevation, it is one that very materially affects the appearance of a building itself. It does not, however, follow that, because depth of space behind columns is generally a very great advantage, and, as far as depends upon that alone, the effect almost certain to be good,—a lesser degree of it than usual will be correspondingly faulty. Of course, the character will, in the latter case, differ materially from what it would be in the former; yet surely no one will complain that it should be so, when such difference becomes the source of variety, where all other kinds of it are nearly denied. It is true, no positive rules can be laid down in regard to matters of this sort, since so very much depends upon the individual subject and its treatment, and because what may be objectionable in general, may be eligible in particular cases. Yet surely this, too, affords no cause for regret, rather quite the contrary: the architect is here left to his own discretion, he may err or he may not; yet where would be the merit of not erring, if he could not do otherwise

than go right? What superiority would taste confer, were it possible to reduce it altogether to a system of mechanical rules?

In the present instance, the very moderate distance at which the wall is placed behind the columns occasions greater breadth of surface, as the light falls upon that as well as on the columns themselves; which would not be the case were the wall so far back that the columns would relieve themselves entirely against the shadow of the parts beyond them. At the same time, the columns receive a greater portion of reflected light, and thus contrast more distinctly with the shadows which they cast on the wall itself, and which produce an agreeable variety and equipoise of light and shade, according to the sun's elevation, when it shines on this (the west) side of the building. But that to which more than anything else this façade is indebted for its classical air and architectural beauty, is the entire absence of windows within the colonnade. Not only do such apertures—unless introduced very sparingly indeed—destroy repose, by frittering what requires to be preserved nearly an unbroken surface, but they show themselves in a situation where their serviceableness is greatly lessened. Besides which, the colonnade or portico itself seems misplaced, being overlooked by the rooms behind it. But the greatest objection of all is, that let us do what we may, it is almost impossible, if there are windows, to prevent the colonnade from looking as if erected in front of what it does not belong to,—what would be complete of itself without any further addition, and whose proper character is as much destroyed by the columns before it, as it tends to interfere with that intended to be produced by them. Of this we have an egregious instance in the front of the Law Institution, Chancery Lane, which,

consisting entirely of a tetrastyle in antis, surmounted by a pediment, looks like an antique temple with the front of a modern house built up within it.

To return to the immediate subject of our description; we may observe that the wall is not entirely plain, it having slightly projecting antæ or pilasters corresponding with the columns; and the faces of those in the centre serve partly as a ground upon which the jambs of the large door are raised. This door is a feature not only important for its size, but tasteful in design,—bold and simple, yet at the same time carefully finished. From the elevation given in the plate, little more can be understood than the style of panelling employed for the door itself, the architraves along its sides, and the consoles supporting the cornice, being concealed by the columns. The former are ornamented with pateræ, and the others are of somewhat unusual but chaste and elegant form. The only drawback on this part of the design is, that the lesser doors (or rather door, that on the south side, though indicated as one in the engraving, being merely a blank panel) have no kind of architrave or mouldings.

In the frieze, wreaths composed of ears of corn are substituted for triglyphs; and even had they not elegance of form, as well as novelty, to recommend them, they would still have a propriety and significance which we rarely meet with in those similarly-shaped decorations of laurel transferred to modern buildings from the entablature of the monument of Thrasyllus.

The cornice here given to the order is rendered less cold and scanty than usual by the addition of a cymatium above its corona, ornamented with lions' heads, that slightly break its upper line. Much of the peculiar character arises from

the unusually lofty blocking course, surmounted in the centre by a podium bearing the following inscription :—

CORN EXCHANGE.

ERECTED 1828, ACCORDING TO ACT OF PARLIAMENT,
7TH GEORGE IV. CHAP. 33.

This podium is, in turn, surmounted by a piece of sculpture representing the royal arms, grouped with implements symbolical of agriculture. Thus the upper part of the front acquires considerable variety of outline, and somewhat of pyramidal form, together with distinctly marked individuality of character. Instead of being at all at variance with the style adopted, the part we are now considering is not only consistent with, but seems to give additional expression to all the rest; at the same time that it takes away from it that air of direct imitation which it is so difficult to avoid without endangering, if not destroying, the classical physiognomy intended to be preserved.

Whether, in his treatment of the wings, the architect has successfully overcome this last-mentioned difficulty, or, as is hinted by the writer above quoted, while aiming at novelty he has allowed himself to innovate too freely, is what we have now to inquire. As far as regards the order itself, that is kept up with sufficient strictness, and the mode in which the antæ are applied deserves commendation. Had these been merely coupled, after the usual fashion, the effect would have been rather formal and monotonous; besides which it might not improperly have been objected, that such duplication was at variance with the arrangement of the columns. But by compounding instead of pairing them, and placing the broader anta at the outer angle, while the other is made to project slightly upon it, both a due expression of strength and solidity is kept up, and a certain degree of play and variety

obtained, although there appears to be nothing at all new in the idea itself, except that here the two united faces are of unequal breadth,—an irregularity converted into a merit by its obvious propriety.

The windows, which entirely occupy the space between the antæ, may be considered as assuming the character of small loggiæ, whose intercolumns are filled in with sashes. In style, therefore, they harmonize with the general design far better, perhaps, than any thing else that could have been devised for the same purpose: the chief objection to be made in regard to them is, that somewhat less plainness—not to call it severity of style—would not have been amiss, and would have prevented the small antæ of the windows from appearing a repetition of the larger ones on a diminished scale. No doubt the architect thought that, by suppressing whatever would be likely to call attention to these features, he should be less apt to disturb the general composition. Still it will, for the most part, be found, that where an attempt is made to keep down subordinate parts, such as windows, by making them as plain as any regard to finish will allow, they become, on that very account, the more obtrusive; for a distinction is thus created between them and the rest, which rather attracts attention to than withdraws it from them. It being a circumstance that does not show itself in the elevation, it should be observed that the upper window in each wing is not in the same plane with the lower one, but is set further back, so as to expose the soffit of the architrave of the larger order. This produces a pleasing sort of variety; but then it tends in some degree to render additional support for the architrave desirable, and it might therefore have been an improvement had there been small insulated antæ or pillars of some kind in front of those forming the divisions of the window itself. In these parts

of the elevation the cymatium of the cornice is not continued throughout, but carried merely over the *antæ*, where it terminates on either side against a head. The propriety of this may be questionable, but the effect is far from unpleasing.

The upper story of the wings, to which we now come, certainly display more invention and decided novelty than any other part of the building. Here the architect has taken leave of precedents and authorities: what, therefore, we have to ask ourselves is, whether he is to be censured for his temerity, as having been led astray by the ambition of producing novelty, and has thereby left a warning to others; or whether the result is such as to justify the attempt, and furnish a precedent on future occasions. Without going into a discussion that would occupy far more space than we can here devote to it, we shall merely state that we incline to the latter opinion: although exhibiting somewhat unusual forms and combinations, the style here preserves its characteristic energy, boldness, and breadth. Although, too, the parts themselves are simple, they acquire much picturesque complexity from the lofty portion in which the windows are placed, being thrown further back, owing to which the pedestals detach themselves with considerable projection. In addition to the variety thus produced, we have that arising from the attic itself—if it may so be termed, being both loftier than the pedestals, and narrower than the compartment of the front below; from both which circumstances result great contrast and diversity of outline. But then, it will be objected, the circular-headed windows are faulty, being altogether inadmissible in what is so strictly Grecian in every other respect. The excuse for them must be—and it is a tolerably satisfactory one,—that in form they harmonize perfectly with the *stelæ* or Greek piers at the angles of the attic. Introduce

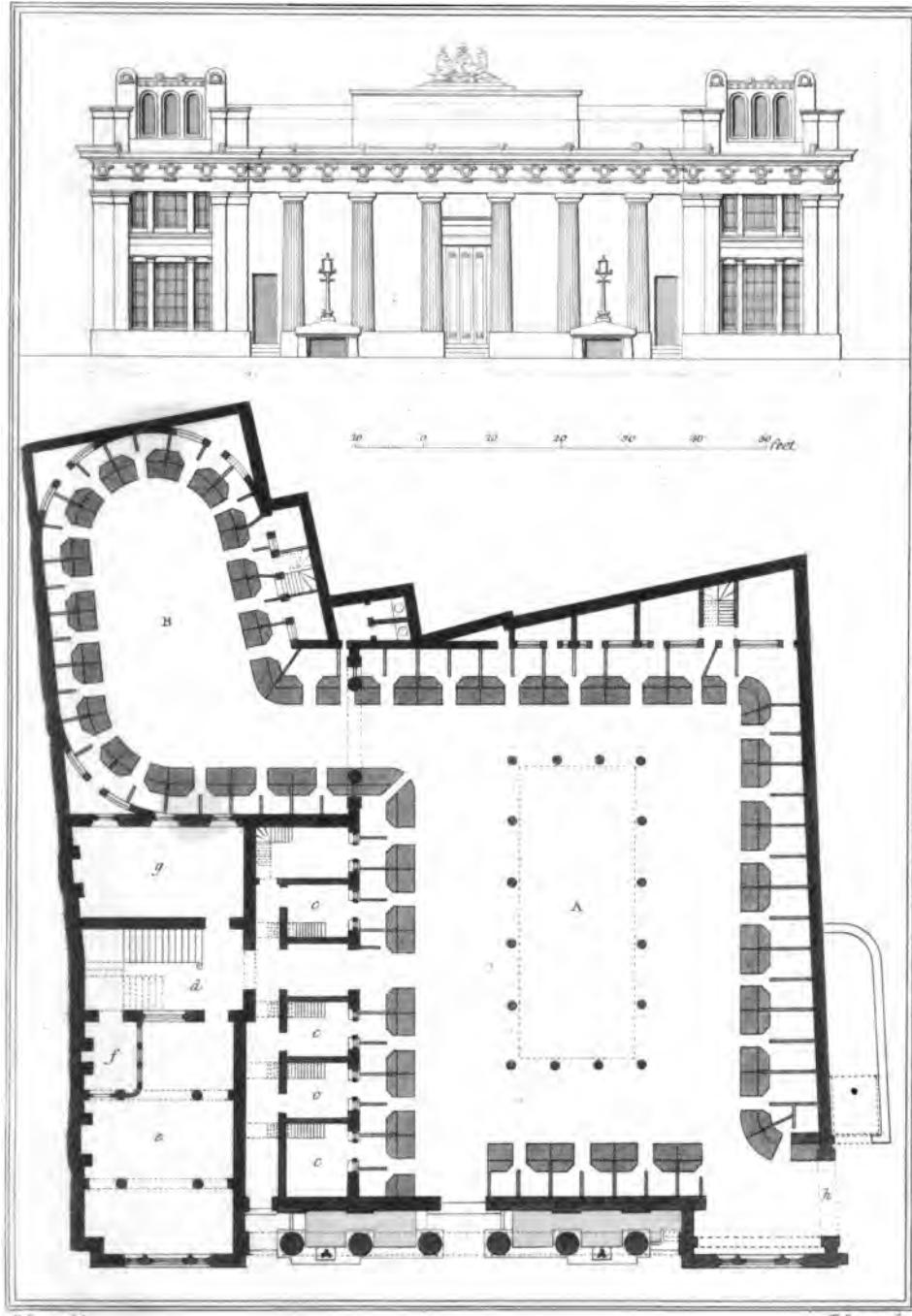
them elsewhere, for instance within the colonnade, and they would undoubtedly be blemishes, but, applied as we here find them, they certainly are not at all offensive.

The interior calls for very little description or remark, the walls being perfectly plain, and there being no other decoration of any kind than the columns, which are of very slender proportions, and have deep capitals, composed of ears of wheat. Above the centre space within the columns is a lantern with vertical lights; and those on each side have seven skylight compartments in their ceilings. The north wing contains a tavern and coffee-room, and the opening in the south wall of the other wing communicates with the old Corn Exchange.

REFERENCES TO PLAN.

- A—Corn-market.
- B—Seed-market.
- c c c c c*—Counting-houses.
- d*—Staircase leading to subscription-room.
- e*—Coffee-room.
- f*—Bar.
- g*—Private dining-room.
- h*—Opening into old Corn Exchange.

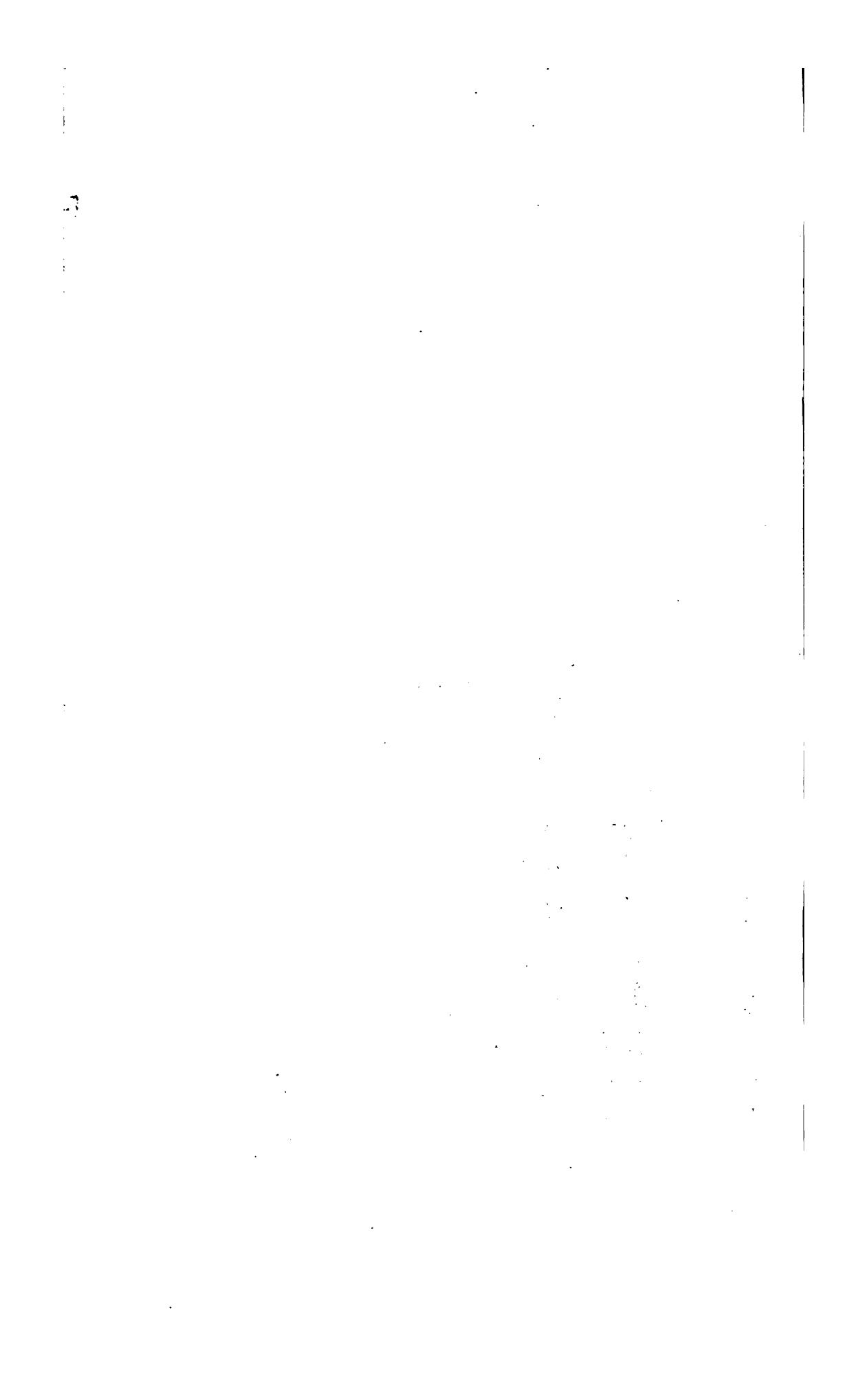
NEW CORN EXCHANGE.



H. Forrey del.

T.bury sculp

John Weale, Architectural Library, 59. High Holborn.



FISHMONGERS' HALL.

IF Maitland's testimony in a case of architectural criticism be worth any thing, the former building of Fishmongers' Hall was not so deficient in beauty as many who may recollect it will consider it to have been; for he assures us that "the front next the Thames, which has been lately repaired and beautified at a very extraordinary expense, exceeds every thing of its kind in this city, and yields a most graceful and pleasant prospect, with a magnificent double flight of stone stairs on the wharf." Such opinion says far more for the writer's patriotism than his refined taste; not that, perhaps, he exaggerated very greatly when he tells us that it exceeded "every thing of its kind" then to be met with in the city; which remark, by-the-bye, does not say much for the architecture of any of the civic buildings in London at the time when Maitland wrote, *viz.*, about the middle of the last century. As he could see magnificence in the stone steps of the old edifice, he would most probably be quite beggared for words to express his admiration and astonishment could he behold the present one. But, although it is not very extraordinary that, in speaking of what were then comparatively first-rate structures, earlier topographers should have launched out into praises which would not now be conceded to things greatly superior in point of design, it is strange to find them frequently appealed to, even at the present day, as so many infallible oracles of taste; although, did they happen to live now, they would either greatly qualify or wholly re-

tract much of what they said ; which, if excusable, considering how little was then known of architecture, becomes preposterous when brought forward as a dictum by which we ought now to abide.

That we may afford the reader some means of judging how far the old hall had any claim to be praised for its gracefulness, or any other striking architectural merit, we will briefly describe its elevation towards the river. Above a basement or terrace having a projection, in whose face was an arched entrance, and on each of its returns or sides a flight of steps, *viz.*, Maitland's "magnificent double flight of stone stairs," —were two floors with nine windows in each, reckoning as one of them the door in the centre of the lower story. This door was an exceedingly heavy composition, with clustered Ionic columns and pilasters, and surmounted by a curved scroll pediment, broken in the centre and filled up with the company's arms. All the windows on both floors were likewise crowned with pediments, alternately curved and angular, and those of the lower windows came against the tablets or breastings of the upper windows ; therefore, as only the dressings were of stone, the piers looked like broad stripes of brick-work inserted between the parts consisting of stonework. The centre was marked by a slightly projecting break with stone quoins at its angles, similar to those at the ends, and by a heavy pediment with block cornices corresponding with the horizontal one. On each side of this there were small dormer-windows in the roof, which served to give the whole an aspect as remote as possible from either gracefulness or magnificence.

Such was the structure which the taste or the patriotism of its day caused to be regarded with admiration, and which, we are assured, surpassed every thing of its kind the city could then boast. Hardly any one can affect to regret its

demolition, or be of opinion that the new building does not make us sufficient amends for the loss of the old one,—except he should be very far gone indeed in antiquarian enthusiasm, and reverence for every remnant of by-gone days. Without innovation, and the destruction it brings along with it, no architectural improvement could take place in the older parts of the metropolis ; and those which have been carried into effect in the vicinity of the new London Bridge may very well reconcile us to the modern air they have imparted to that ancient quarter of the city. The very greatly increased facility of traffic is not the least important advantage ; and, as regards mere architectural effect, may be mentioned the view that has been opened to the Monument, which now shows itself very conspicuously, as seen from King William Street, and likewise as a distant object, from the end of Princes' Street by the Bank, and Cornhill. But, if the Monument has been a gainer by the changes which have taken place, not so the church of St. Magnus, which, looked down upon from the lofty arch carried over Thames Street, seems quite sunk in a hole ; while, in itself, it is very little calculated to convey the most favourable idea of the taste which prevailed when it was erected. In appearance it is at once heavy and mean and dismal, and, although the work of Wren, has not a single beauty to compensate for its general ugliness of design ; not that it is in this respect much worse, or at all so, than many of the other churches attributed to the same architect, whose fame would have been far better consulted had his productions of this class been left unnoticed, and our admiration of his talents demanded only for St. Paul's, and the choicest of his other productions. The most that can be said in favour of St. Magnus's Church is, that its taste agreed sufficiently well with that shown in old London Bridge.

As the new bridge is described in a separate article on bridges in this work, there is no occasion to make any remarks respecting it here; we therefore proceed, without further delay, to give an account of the new Fishmongers' Hall. The old building having been taken down at the latter end of 1827, the present one was shortly after commenced on the same site, where it forms the west side of Adelaide Place, and was erected from the designs of Mr. Henry Roberts. The south or river front is raised on a lofty granite basement, rising nearly to the level of the street and bridge pavement. Excepting at its ends, the basement projects out beyond the building, forming five open arches, within which are the entrances to the warehouses and vaults below the street; and above it is a platform or terrace from which a flight of steps leads up to the centre window of what, with regard to the street, is the ground floor of the edifice. Above this basement is an Ionic hexastyle of engaged columns, whose shafts are fluted, and this portion of the front is crowned by a pediment. It has been objected, that the employment of attached columns—particularly in this style—is not only faulty in itself, but produces a certain flatness, and want of light and shade: it certainly is to be regretted that this front had not a bold prostyle given it, extending over the projection in the basement, for it would then have acquired far greater dignity of appearance, as seen either from the river or the bridge. It is probable that it was considered better to sacrifice something of external effect, than to obstruct in any degree the view from the windows, and likewise darken the upper rooms; and as windows could not have been dispensed with within the portico, where they would have been obtrusive features, we may be better reconciled to the course adopted by the architect; for as to any obstruction of light by a projecting portico,

that could hardly have been attended with inconvenience in a building of this kind, for, as will be seen by the plan, only one window of the court drawing-room would have been within the portico, and the court dining-room is not likely to be ever made use of, except of an evening when lighted up. In fact, none of the principal apartments in such buildings are made use of, except on occasions of entertainments; consequently, it is of very little importance whether they are perfectly well lighted by day.

What is more injurious to the general effect than the columns being engaged, is the want of greater boldness and richness in the cornices of the pediment, and the outline of the latter being interrupted by and mingled with that of the podium continued from the balustrade. It cannot however fairly be urged, as has been done by some, that there is a want of unity between this and the adjoining front, for, in regard to style, they are perfectly similar, and the greater part of the features are the same in both. It is true the south and east fronts are "distinct compositions;" nor is it easy to understand how or why they should be otherwise than distinct, being two distinct sides of the building. Such remark must be allowed therefore to partake of hypercriticism, nor do we know of any thing except a peripteral Grecian temple that will satisfy the rigorous exaction of unity, the objection alluded to implies. Had the pediment extended over the whole of the river front, then, indeed, that towards the street would have required to be treated somewhat differently from what it now is; or had the columns been attached in the one and insulated in the other, such discrepancy would have afforded some grounds for censure. Of the two, the east front is certainly the more pleasing composition, were it only because its divisions are better propor-

tioned to each other, whereas, in the one first noticed, there being only the breadth of a single window compartment or intercolumn on either side of the centre, as marked by the columns and pediment, those spaces have too much the look of mere bits, which it might have been more advisable, perhaps, to include within the columns.

It has been said, that in its general design this east front bears a considerable resemblance to that of the Union Club-house towards Trafalgar Square. What degree of resemblance there is, the reader will perceive, by comparing together the plates of the respective subjects ; but there certainly are not a few differences also, and unless we mistake very greatly, the advantage will be found to lie on the side of the building we are now examining. Here the windows are far better proportioned to the spaces they occupy ; nor are there so many different kinds of them as in the Club-house, where they are so varied as to produce what is little less than confusion. Besides which, the whole is in far better keeping, and free from that intermixture of enrichment in some parts, and nakedness in others, that is observable in the "Union." One circumstance, moreover, that may perhaps be considered unimportant and trifling in itself, and hardly constituting part of the general design, but which, nevertheless, materially affects it, is the mode in which the area is inclosed. That of the Club-house has only plain iron palisades, such as we see before other houses ; but here there are pedestals and balusters, which are ornamental in themselves, and heighten the architectural character of the whole ; whereas palisades, unless coloured in imitation of bronze, and designed with regard to propriety and elegance of form, almost invariably detract more or less from the effect of the building, and give a confused and ordinary appearance to its lower part.

In one respect the east front of Fishmongers' Hall does most undeniably resemble that of the other building, namely, in the entrance not being in the centre; yet, in this case, it was absolutely necessary to place the door in the situation it now occupies, since otherwise it would have been too near—inconveniently, if not dangerously so—to the flight of steps leading down to the river. Nevertheless, the symmetry of the design is better preserved here, and the style of the door itself and the corresponding window both in better taste and more of a piece with the rest, than are the similar features in the other building.

Having concluded our remarks on the exterior,—for, as the north side is little exposed to view, and makes no pretensions to architectural display, it calls for no particular comment,—we shall now describe the interior. The ground floor will not detain us long, the whole of it, with the exception of the entrance-hall and staircase, being devoted to offices and rooms of business. The hall itself offers nothing remarkable, being merely a good-sized room, (although it extends no further than the first window from the entrance, in the centre compartment of the front,) from which we enter through a door on the side facing the windows, into the staircase. The lower part of this has antæ of polished Aberdeen granite, and in the compartment facing the first flight of stairs the space between the antæ is filled up with a large mirror, which reflects the stairs so that those who descend them see what appears to be an opening into another staircase directly before them; whereby an air of spaciousness, and a perspective vista are obtained, which produce a more striking effect than if the entrance from the hall had been directly opposite the foot of the stairs; nor is the effect at all the less because the lower part of the staircase is comparatively thrown into shade by the gallery or landing

above.* The staircase receives no light from above, but only from the large triple window (shown in the plan), which is decorated with antæ of sienna scagliola. Beneath its centre compartment, and on the first landing of the stairs, where they branch off to the right and left, is a large niche, containing a statue of the celebrated Sir William Walworth, who belonged to the Fishmongers' Company, and was one of the six lord mayors it had the honour of giving to the city in the course of twenty-four years. The knight is represented in the act of striking Wat Tyler with his dagger, and on the pedestal is the following inscription:—

Brave Walworth knight, Lord Maior, y^t slew
Rebellious Tyler in his alarmes,
The king therefore did give in lieu
The dagger to the Citye's arms.

In the fourth year of Richard II, Anno Domini 1381.

The window (whose compartments are bordered with stained glass) constitutes the chief decoration of the upper part of the staircase, the walls being plain, and without any thing besides the doors to break their uniformity of surface. Yet, if the character of this portion of the interior does not partake of splendour, in which respect it must be allowed to fall greatly short of the pomp and variety manifested in the staircase of Goldsmiths' Hall, it possesses a certain simple dignity. The door at the south end of the landing opens into an ante-room, which, although small, at least in comparison with the other apartments, has something very striking and unusual in its plan. Were it not that its form is shown in

* The situation of the mirror may be sufficiently well understood from the plan of the upper floor, as it corresponds with that of the centre door in the banqueting-room, and the door from the hall is in the compartment to the north of the mirror.

the plate, we should doubt whether we could so describe it as to convey a precise idea of it to the reader, without being misunderstood as to any of the particulars; but as its peculiar shape there explains itself to the eye at once, we need only point out what is not there quite evident, namely, that the room is lighted chiefly through a dome in the ceiling over the square part of the plan, from which is suspended a chandelier. The whole of the ceiling is exceedingly rich, and is arched above the narrower and longer division. The window at one end of this last-mentioned space is filled in with ground or rather frosted glass, which diapers the whole surface, and thus, while it admits light, serves as a screen against the buildings behind that side of the Hall, and as a decorative feature to the room itself. Owing to its being thus extended, not only does this ante-room acquire a decided and peculiar character, but one great advantage resulting from the plan adopted for it is, that it communicates immediately with every one of the three principal rooms, which may be entered from it; so that it may be quoted as one of those happy instances where convenience and architectural effect go hand-in-hand, and mutually assist each other.

The next apartment our description will take in its route, is the court dining-room, whose four windows command a very fine and interesting view of the river and the bridge. It is a very noble apartment, of 45 feet by 30, and 20 high, with a ceiling of bold and simple character, whose cove is ornamented with a range of antefixa, surmounting the cornice from which it springs. The walls are formed into panels by enriched mouldings, and in those over the doors are bas-reliefs. At each end of the room is a noble marble chimney-piece, above which is an exceedingly large mirror; and these mirrors being opposite each other, reflect almost interminably the splendid silver chandelier, hanging from the

centre of the ceiling. The furniture is rich but simple ; and the whole has an air of grandeur tempered by sobriety.

From this we enter the court drawing-room, which is somewhat smaller, its dimensions being 40 feet by 25. In point of decoration, however, it is richer, as it has scagliola pilasters of the Corinthian order, supporting a corresponding entablature ; and on the side facing the three windows belonging to the east front, the spaces between the pilasters, one of which contains a white marble chimney-piece, are filled with mirrors. The ceiling is highly decorated ; the furniture rose-wood and green silk damask, and the curtains, which are *en suite*, have richly carved and gilt cornices. Yet even this room, that may pass for magnificent in comparison with many a west-end “ saloon,” shrinks into comparative insignificance as soon as we enter the banqueting-room, which is judiciously kept as the *cheval de bataille* and *corps de réserve* when strangers are conducted over the building. Here the climax from the ante-room through the other apartments shows itself complete, not only as regards increased spaciousness, but architectural design also. The room is 73 feet by 38, and 33 high, measured to the centre of the ceiling, which is an elliptic cove (with sunk panels), springing from a highly enriched entablature. The Corinthian pilasters, which, like those of the drawing-room, are of sienna scagliola, are continued on both sides and ends of the apartment, and on the east side form two slight recesses, in which the extreme windows are placed ; owing to which the plan acquires a certain degree of play and variety that is favourable to the general *coup d'œil*. On the side facing the windows are three doors (the centre one that opening from the staircase) with two chimney-pieces between them ; the colour of which latter is perhaps not the most judiciously selected, for, being of black marble, without any thing to balance them

in hue, on the opposite side, they seem to operate rather as a drawback on all the rest. At the north end are two doors, one communicating with a back staircase, the other with the serving-room; and the centre compartment, formed by the antæ between, is occupied by a side-board, supported on dolphins. The upper part of this end of the room is recessed, so as to form a gallery, beyond and enclosed by the antæ; and this is certainly not the least striking and effective part of the design; for, instead of at all interfering with the ordonnance of the room, the gallery gives increased depth and spaciousness, and variety of surfaces, and very forcibly relieves the antæ, whose capitals, together with about a third of their shafts, become insulated in consequence of the space behind them. It should be added, too, that the soffit or ceiling of the gallery is so enriched, as to conduce in no small degree towards the general decoration. Although, therefore, it may fall short of the banqueting-room at Goldsmiths' Hall in dimensions and some other particulars, in regard to the arrangement of its gallery and general symmetry, the one here described has decidedly the advantage over its rival. There are also two other novel and very pleasing pieces of embellishment, namely, the centre panel within the arch formed between the line of the cornice and curve of the ceiling, at each end of the room: these panels are filled in with stained glass, in such manner as to produce the effect of transparencies rather than windows; and on that at the north end are emblazoned the company's arms, and the royal arms on the other. There are also shields of the city arms and those of the twelve principal companies in front of the music gallery; and a series of similar emblazonments, in honour of the chief benefactors and wardens of the Company, are placed on the upper part of the wall below the entablature; yet, though they contribute to embellishment, these

armorial bearings are somewhat at variance with the style of the architecture, not being like those upon the two glazed panels confined within any border whose outline corresponds with the lines of the architectural members. Most probably heraldry would abate nothing of its punctilio, else some mode might have been devised of reconciling it better with the other decorations. After all, these somewhat exotic embellishments are, even to the most fastidious eye, such slight blemishes, that they derogate nothing from the merits of this elegant piece of interior architecture.*

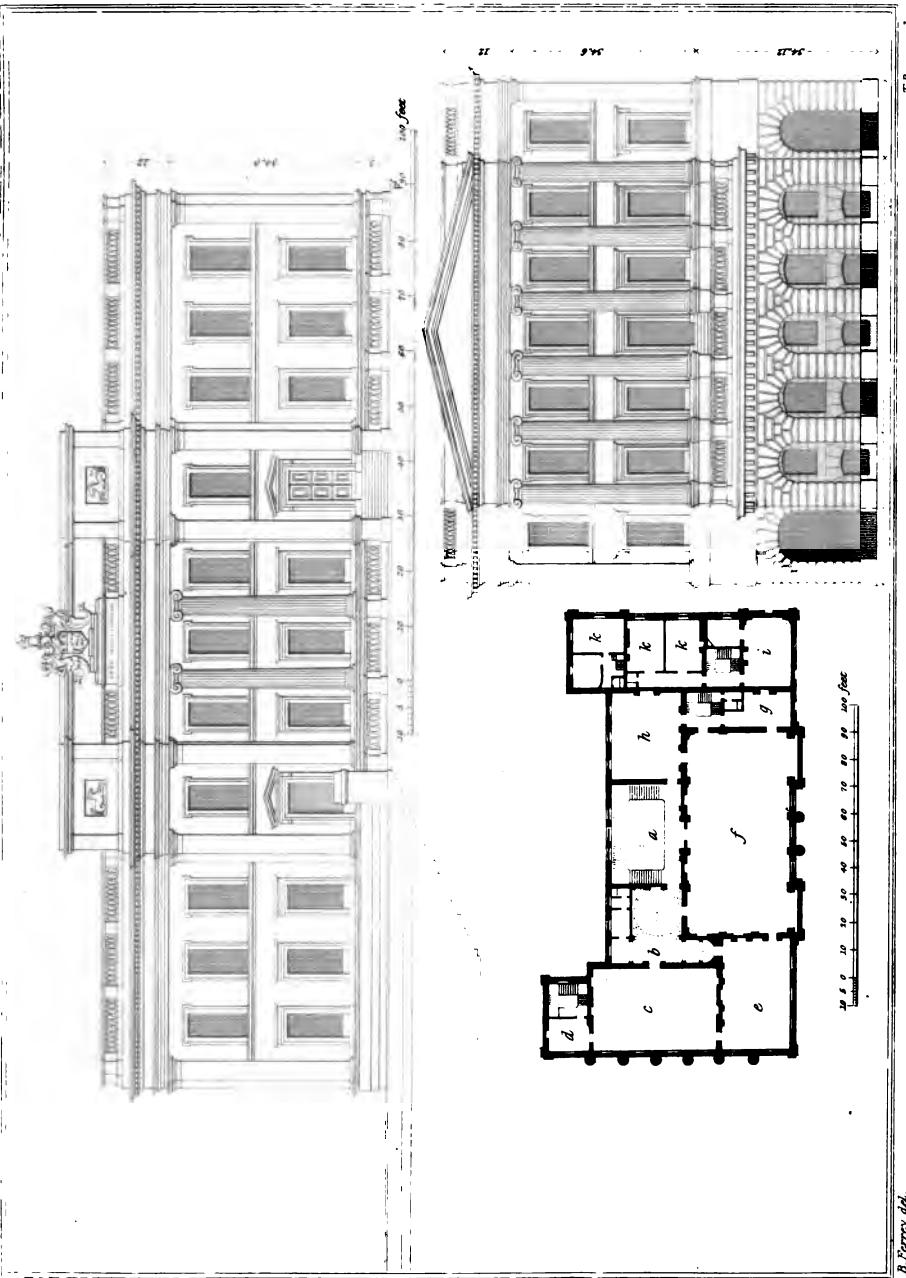
It ought to be stated that the building was completed for between five and six thousand pounds under the original estimate.

* A view of this apartment was exhibited this year (1838) at the Royal Academy; yet, though in other respects a drawing of great merit, it hardly did justice to the subject, for it did not convey the idea of the room being so spacious as it appears to be to a person standing in it. Besides which, owing to the great distance assumed for the purpose of showing the entire extent of the room, a great part of the effect attending the gallery at the further end was necessarily lost, it being too remote to admit of its ceiling being shown.

REFERENCES TO PLAN.

- a*—Staircase.
- b*—Ante-room.
- c*—Court dining-room.
- d*—Serving-room.
- e*—Court drawing-room.
- f*—Banqueting-hall.
- g*—Serving-room, under gallery.
- h*—Livery drawing-room.
- i*—Clerk's do.
- k k k k*—Chambers.

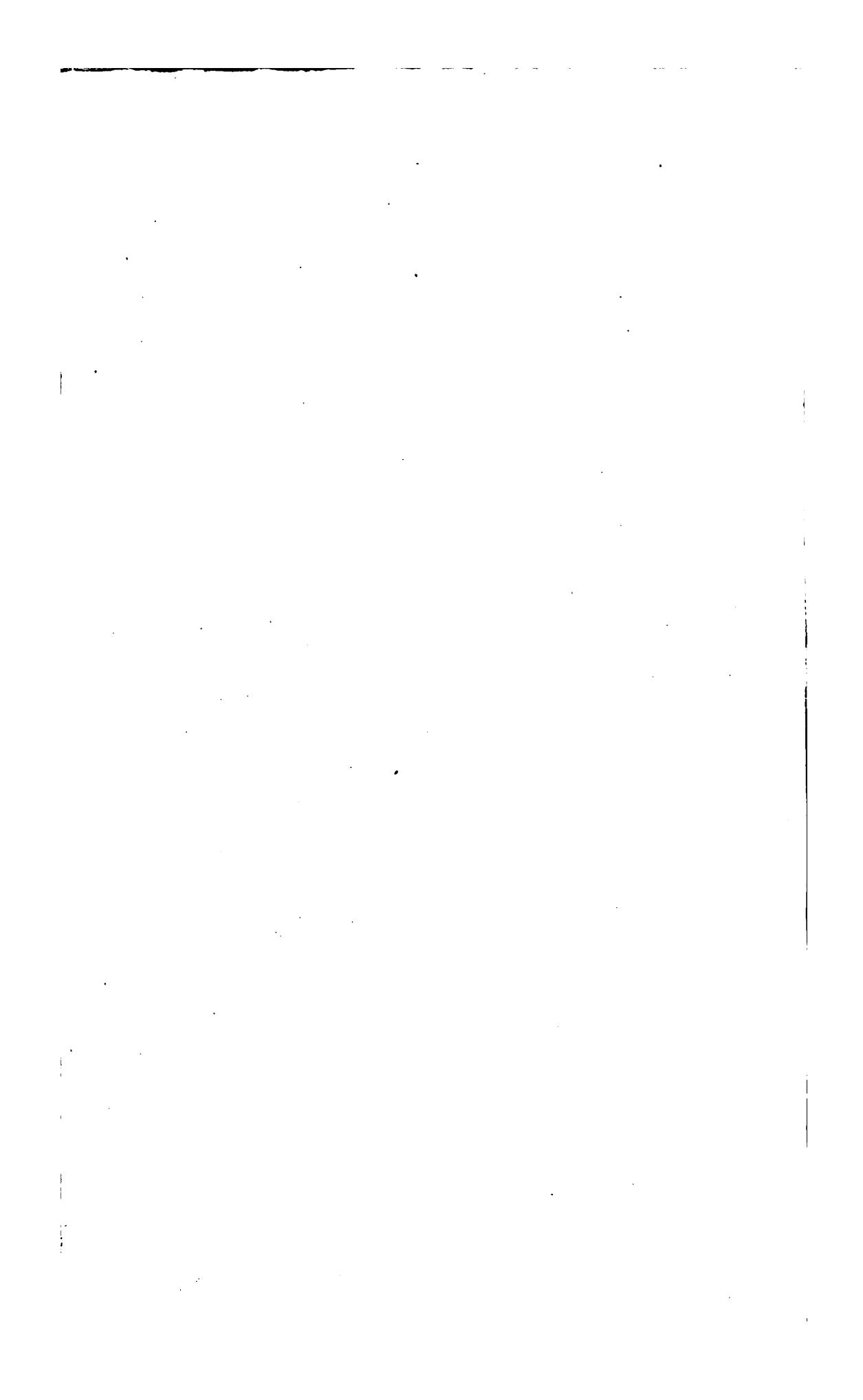
FISHERMONGERS HALL.



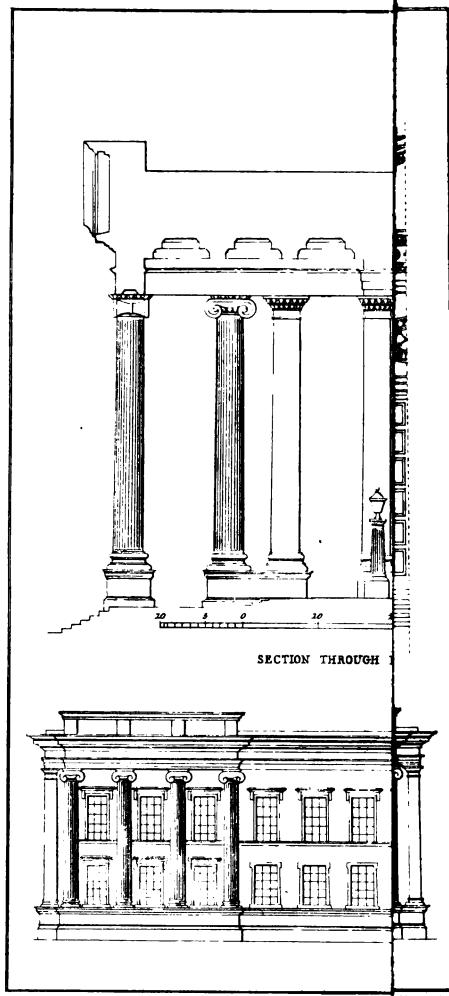
John Ward, Architectural Library, 59, High Holborn.

B. PERRY del.

T. BERRY sculp.







C. J. Richardson del.

W. H. Smith sculp.

THE POST OFFICE.

THE very confined limits of the original buildings of the Post Office having become inadequate to the existing business, and an impediment to the farther extension of it, it was determined in 1815 to erect a new edifice. The arrangements for the purchase of the premises required for its site were not completed until the year 1821, but in the mean time a general invitation had been addressed to architects to offer designs for this great work.

The very natural and plausible scheme, now so often resorted to, by which it is hoped to obtain, at the expense of a few moderate premiums, the collective experience, knowledge, and talent of the profession, is not always attended with the benefits anticipated. It would not be difficult to point out more than one architectural production in this city, condemned by the general judgment of mankind, which nevertheless owe their existence to what is termed "a fair and free competition." It may be retorted, that works of but little merit have also been produced in cases where the selection of the artist has not been the result of competition: such cases, however, only indicate a want of discrimination on the part of the selecting authority—a want just as likely to occur when the judgment is to be exercised in the choice of a design.

On the present occasion no fewer than eighty-nine persons accepted the invitation, and nearly one hundred designs, each consisting of many large and elaborate drawings, were

submitted to the examination of the Treasury. These were, in the first instance, laid before a committee of taste, who were to select a certain number of designs, of which the exteriors were considered the most commendable. The designs, so selected, were then submitted to the careful examination of the principal officers of the Post Office, who were charged to report upon their relative convenience in respect to internal arrangement. The result of this report, founded upon a most minute consideration of the designs, was, that not one appeared to be such as to admit of the business of the department being transacted with regularity and convenience, or even to be capable of being modified for that purpose.

The fact was, that although the façades displayed the gorgeous trappings of architecture in profusion, the plans were inadequate and unsuitable: general instructions had indeed been given for the information of the candidates, but the wants of this great establishment were almost necessarily unknown to the eighty-nine architects who had embarked in the venture.

To relieve themselves from this embarrassment, the Lords of the Treasury commissioned Sir Robert (then Mr.) Smirke, who had not himself hitherto entered into the field, to make himself thoroughly acquainted with the business of the Post Office, and to make the experience so acquired, the foundation of a plan for the new building.

Hence arose the present edifice, which is represented on the accompanying plates. It was commenced at the latter end of the year 1823, and finished in 1829. The cost was between two hundred and thirty and two hundred and forty thousand pounds, including in this sum the cost of the fittings and furniture.

It would be scarcely becoming in the writer of these pages,

to indulge in the expression of his own admiration of this building. He may, however, be permitted to say, that if the tone of general criticism is to be looked upon as a test of merit, no modern public work has been more successful; a success the more remarkable, as there is at present a very prevalent tendency to revive and to admire the exploded styles of the most corrupt periods of art.

One of the most conspicuous beauties of the great work before us, in an architectural point of view, is the strict propriety of design that pervades the building. It might not be unattended with advantage to the student to inquire how far this uniform propriety *could* have been preserved, had any other style of architecture been adopted.

Fortunately, perhaps, for the architect's character, although he was zealously and laboriously aided by the principal officers of the establishment, and although the expenditure was scrupulously watched and controlled by the Office of Works, he was left unembarrassed by assistance on those points on which his professional education made it probable that he needed none.

Let us now take a general view of the elevation and plan of this building. The west front, which is the principal, extends three hundred and ninety feet. The centre is emphatically marked by a hexastyle portico of gigantic dimensions, of which the order is after the example of the Ionic Temple of Minerva, at Priene in Asia Minor; the columns are thirty-seven feet in height, and four feet by two at their lower diameter. The width of the portico is about seventy-five feet, and its projection twenty-five feet; but a great additional apparent projection is given to it by recessing the wall behind the portico, to the depth of nearly fifteen feet, a contrivance by which the effect of the portico is strikingly heightened.

On either side of this centre is a double range of windows, with dressings of suitable character; above them is continued, in an unbroken line, the great entablature of the portico.

The great length of the front required the wings to be strongly marked; accordingly at each extremity is a projecting colonnade of four columns, similar in all respects to those in the centre; whilst, to give additional variety to the outline, these wings are surmounted by an attic. Throughout this front, as well as on the other three fronts, the order rests upon a high uninterrupted stylobate of granite.

The north and south fronts, which are nearly alike, and each of which presents a frontage of about one hundred and thirty feet, have the same general entablature continued, with pilasters, carrying on the order which rules the west front.

The back or east front, which is towards Foster Lane, is uniform and symmetrical, but without many architectural features: a triple range of windows on this front give light to a multitude of offices, and convey forcibly an idea of the vast extent of the building.

All the four fronts are built with Portland stone, backed with brick-work, and the stylobate or basement is, as above mentioned, of granite, from Aberdeen; its height varies from five feet and half, to nine feet and half, according to the slope of the ground, which has a uniform inclination towards the north. The blocks of granite forming this basement are of considerable bulk, many of them being of the whole thickness of the wall.

On entering the building through the great portico, in the centre of the west front, we pass into a public hall of imposing dimensions, being about eighty feet long, and sixty-four feet wide, and sixty-six feet high in the centre part. It is divided longitudinally into three by a double range of stone

Ionic columns, and therefore in some degree resembles the nave and aisles of a church; or with more propriety it may be compared in form and proportions with the ancient *Basilicæ*.

The traffic through this hall is incessant, and the scene it presents shortly before the closing of the letter-boxes is not without interest. Clerks and porters groaning under their load of letters, are seen hastening to deposit their charges through the windows provided to receive them on either side of the hall: within, a still more interesting spectacle presents itself. In the sorting offices into which these letters are injected during the last few minutes before the closing, there is one uninterrupted and mighty flood of letters and papers seen pouring in, which would seem to a stranger to defy the task of examining, sorting, and stamping, within any reasonable limit of time: in an hour, however, the whole of this undigested mass of correspondence is reduced to order, and in not many minutes afterwards each letter has commenced its swift and almost unerring flight to its destination, perhaps to the uttermost corners of the earth.

The busiest evenings in the General Post department are Mondays and Saturdays, a greater number of letters being sent on those days than on any other: much additional business, however, is occasioned on Thursdays by the arrival of immense packages of *the following Sunday's* newspapers for transmission into the country.*

An inspection of the accompanying plates will more satisfactorily, than any verbal description, explain the arrangement of the respective offices. To the right or south of the

* Hence it would appear, that the simple inhabitants of the more remote provinces are deceived, when, in applying themselves to the study of their newspapers, they imagine themselves *au courant* with the more advanced politicians of the metropolis.

great hall are, next the east front, the range of offices appropriated to the Twopenny Post; in the centre is the Foreign Letter department; and next the west or principal front, are the Receiver and Accountant-General's offices, also the apartments for the residence of the Secretary; but these, which were placed at the south-west angle of the building, are now given up chiefly for the purposes of his official business. To the left or north of the great hall, the whole wing on both stories is appropriated to the Inland General Post department.

Some idea of the extent of business done in this department may be formed from the fact, that the Letter-Carriers' office is one hundred and three feet long, thirty-two feet wide, and thirty-three feet high, and more than two hundred persons are employed in it in the early part of every day, receiving and sorting the letters which arrive by the mails. The Inland office is still larger, being eighty-seven feet long by fifty feet wide, and in this upwards of one hundred clerks and others are employed every evening, in taxing the charges which are made for each letter, and sorting them for transmission to the different parts of the country to which they are addressed.

There is an upper or third story over nearly the whole building, which is chiefly lighted from internal areas, obtained over the roofs of the Inland and Foreign offices. On this upper story are store-rooms for official papers, the house-keeper's apartments, and sleeping-rooms for twenty clerks, who have to attend upon the foreign mails, should they arrive during the night.

It is satisfactory to know, that this building is stated to have been made fire-proof, as far as circumstances would allow: the main beams of all the floors are of cast iron, and

between most of the floors and ceilings is a fire-proof surface of metal plates, or of hollow bricks turned in flat arches, and closely cemented together.

In the original arrangement of the plan of the building, it was wisely directed by the Government that the capacity of the new building should not be regulated by the extent of the business at the precise period of its erection, but that ample room should be provided for the future increase of the establishment: had this provision not been made, either the country would be now loudly called upon to furnish the means for erecting another new building, or else all the subsequent improvement in the management of the department, and the greatly increased facilities of the circulation of the correspondence of the country now enjoyed by the public, would have been utterly impracticable.

In concluding, it would be a needless effort of self-denial to abstain from some expression of congratulation at the evidence of national greatness afforded by the growing prosperity and rapid improvement of this department of the State. I believe I may safely say, that no other age or country can offer such an imposing spectacle of national activity and spirit, as the London Post Office. Between seven and eight hundred clerks are employed under its roof, and one hundred and seventy millions of letters are annually circulated through its means, with a rapidity and correctness that would exceed the belief of a stranger. Nor is it less surprising, that notwithstanding the enormous expense of such an establishment as this, and notwithstanding the remarkable fact, that ten-elevenths in weight of the whole correspondence of the country is entirely gratuitous, (viz. the franks and newspapers), yet the gross revenue nearly doubles that of France, although in superficial extent and population she so greatly exceeds this

country, whilst the net profit accruing to the revenue, after all expenses are paid, much exceeds one million and half sterling.

SYDNEY SMIRKE.

REFERENCES TO PLAN.

A—Hall.

b—Inland Letters.

c—Foreign Letters.

SOUTH WING.

d d d—Receiver-General's Office.

e e e—Accountant-General's Office.

ff, &c.—Offices for Foreign Letters.

g—Entrance to Foreign Office.

h h—Secretary's Apartments.

i i, &c.—Twopenny Post Department.

NORTH WING.

k k, &c.—Inland Letter Department.

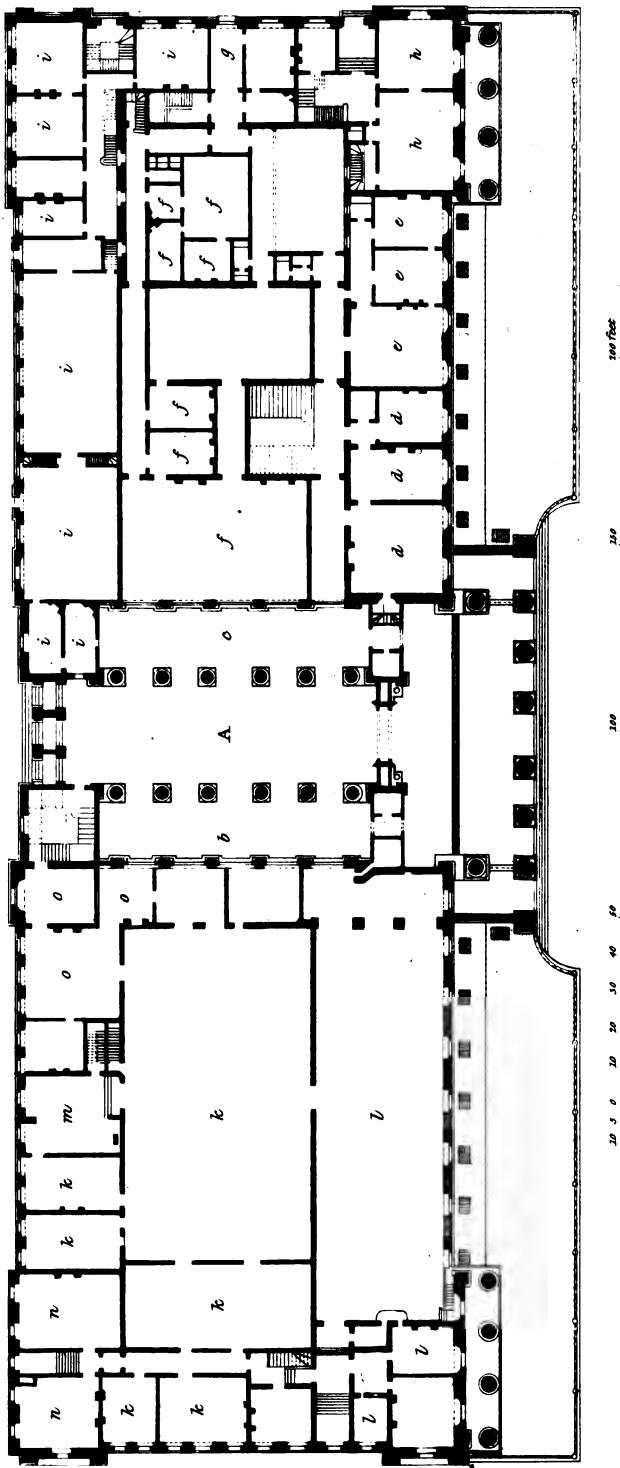
l l l—Letter-Carriers' Offices.

m—Entrance to Inland Letter Office.

n n n n—Mail-Coach Offices.

o o o—Ship-Letter Offices.

POST OFFICE.
GROUND PLAN.

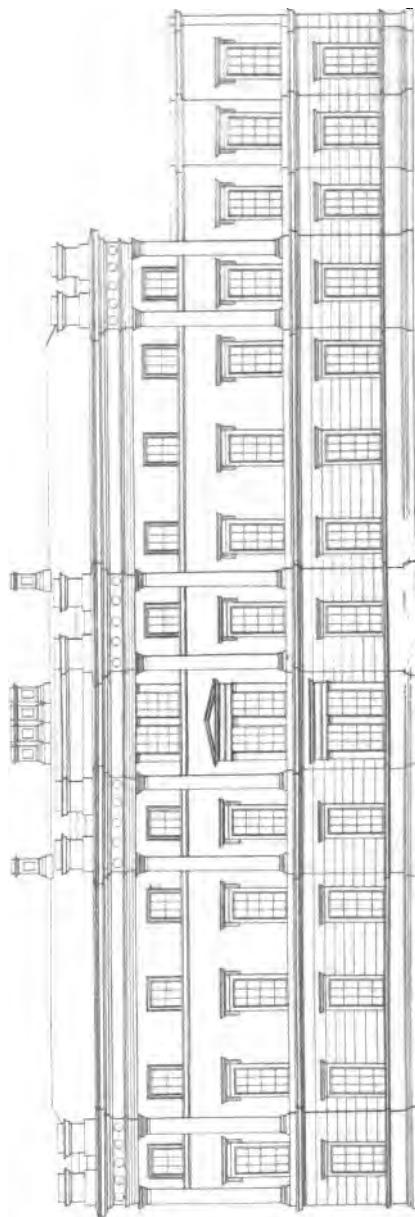
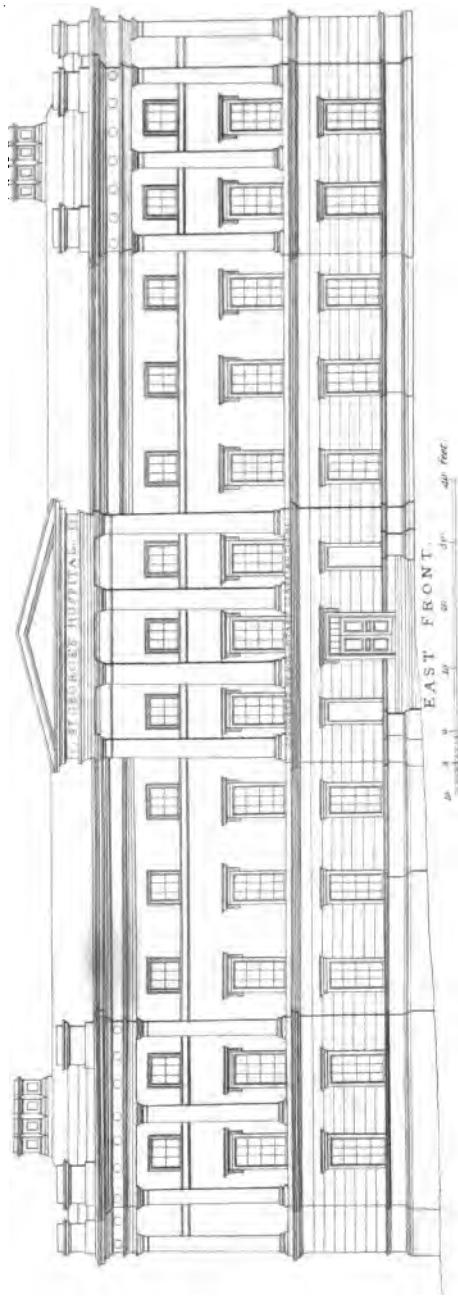


272 *W. Buder et al.*

E. Mansell SC

John Weale. Architectural Library. 59. High Holborn.

ST. GEORGE'S HOSPITAL.



W. Williams del.

John Webb, Architectural Library, 59 High Holborn.

J. Hawksworth, sc.

ST. GEORGE'S HOSPITAL.

PREVIOUSLY to its being rebuilt, this Hospital was a mere large brick edifice of most homely appearance, devoid of the least degree of architectural pretension, and without any thing beyond size alone to distinguish it from a private dwelling-house. Accordingly, it was neither ornamental to, nor worthy of the very conspicuous situation it occupied, at the entrance into the metropolis by Piccadilly, between Hyde Park and the Green Park. But if at no period ornamental, it had grown to be an eyesore and a disfigurement to the spot it occupied, in consequence of the changes and improvements which had taken place around it. In 1733, the period when this charitable institution was founded, its locality with reference to the metropolis was altogether different from what it is now. Burlington House was then the *ultima Thule* of Piccadilly; Grosvenor Place was not in existence; and, although Hyde Park was, it was shut out from the road by a brick wall: there was no Ionic screen and gate-ways on the one side, with the colossal Hippodamas, termed an Achilles, seen beyond it; nor was there, on the other, the Corinthian arch forming the entrance to the Green Park: neither was Apsley House originally such as to put the former Hospital at all out of countenance.*

In consequence, however, of the great alterations around it,—alterations which have totally metamorphosed the situ-

* Unluckily the two buildings still stand in the same relation to each other now that they are both rebuilt. How his Grace's architect may have acquitted himself in the interior of the mansion, we are unable to say; but he has not aimed at more, or, if aimed, succeeded in producing more than an exterior cha-

ation, although the site remains the same,—it would have been thought desirable to “spruce up” the exterior of the old building, even had it not also been found necessary to enlarge it, and entirely rebuild the greater portion. This scheme was originally brought forward by the late Duke of York, although not acted upon till after his death, when (about 1827-8) Mr. Wilkins was employed as the architect, and he must be allowed to have acquitted himself with much judgment and ability. For while the design is such that it contributes in no small degree to the architectural character of the spot where it stands, adorned as it is by the entrances into the parks, it is free from ambitious and misplaced parade, and unmarked by ostentation, notwithstanding that it is, at the same time, more carefully finished-up than many buildings which do not exhibit equal sobriety of expression. The sobriety of the decoration itself is here enhanced by its being kept up consistently throughout, instead of being introduced by mere fits and starts; the consequence of which is, that an agreeable equability pervades the *ensemble*.

The exterior consists of two adjoining fronts, which form the north-west angle of Grosvenor Place, at Hyde Park

racterized by modest neatness, yet making not the slightest approach to grandeur or dignity. It might have possessed equal simplicity with something like nobleness of aspect, wherein at present it is totally deficient: for the kind of simplicity it can boast of, is only that which arises from the suppression of decoration, even of finish, and from the poverty and jejuneness both of the composition itself and the individual parts. The style is not Corinthian, since all that makes any pretension to it is the capitals of the columns and pilasters, which become therefore so many spots, there being no other part of the detail which corresponds with them. Why the paltry little gap was left between the Piccadilly front and the next house, instead of taking advantage of it, to give the appearance, at least, of greater extent there, it is impossible to guess. Had that been filled up only by a wall and sham windows in continuation of the rest of that front, there would then have been space for an hexastyle portico.

Corner. That facing the north is in itself of simple design, yet with something pleasing in its architectural expression; and, when viewed in conjunction with the other elevation, composes well with it, and both together constitute a very agreeable piece of architecture, sufficiently ornamental to the situation it occupies, yet by no means ostentatiously so. The east or entrance-front, which overlooks the Green Park, though not more extensive than the other, is the principal one in regard to design, and contains one or two very good points. As shown in geometrical elevation, much of its peculiar character is lost, since this arises from the parts between the portico and wings retiring back from the general line of front; which line is preserved by the low screen or pedestal walls, which serve to give connexion, and a sort of picturesque movement to the retiring masses seen beyond them. In fact, so greatly is the whole design indebted to these screens for the classical air they impart to it, that were any kind of palisading substituted for them, it would become comparatively trivial. It is the more necessary to impress this upon the reader's attention, because, though they retain their form, they lose their expression in the elevation, as the variety they give to the building itself cannot be manifested; and likewise, because, being inconsiderable in their size, their value is likely to be overlooked. Yet, far more depends upon matters of this sort than is generally apprehended; and it is more particularly in regard to such, that a refined and elegant taste displays itself.

The entrance beneath the portico, with merely a niche on each side of it, forms a very good piece of composition, and has an air of dignified simplicity. The niches are happy features, just serving to give animation to that part, without at all disturbing its repose, and rather enhancing than at all interfering with the expression of solidity. Had there been

windows here instead of niches, not that part alone, but the whole would have been greatly deteriorated, and comparatively, at least, vulgarized; leaving out of the question the greater propriety now observed in turning the windows of the hall towards the screened areas, whereby greater privacy is secured to the entrance vestibule. We now come to consider the portico,—as, for want of a stricter term, it must be denominated; and here, in order to avoid the appearance of inconsistency after what we have said on the subject of the portico of Bethlehem Hospital, we ought to premise, that although similar in name, the two things are widely different in character. Unlike the one we are now noticing, that in St. George's Fields, consisting of a large order, the height of the building, affects a pomp and ostentation as inconsistent with the purposes of the edifice—forming as it does a *parade* entrance into an asylum for insane persons—as it is at variance with every thing else in the edifice itself. Here, on the contrary, the architectural character is kept up congruently throughout; and the portico, so far from making any unbecoming *parade*, has something quite unassuming and modest in its appearance. Besides, it does not form the entrance itself, but is raised upon it: it just serves to give dignity to the façade, variety to the design, and due distinction to the building, as one for a public purpose.

It is hardly necessary to point out how much the portico gains by being carried up rather higher than the general line of cornice; but it is necessary to say something respecting the order, or rather the form of the pillars introduced in it. The plates being in outline, the elevation alone conveys no idea of this peculiarity attending them, because, as there is no shadow to indicate the contrary, it might be supposed either that they were columns, or, if plane faces, those of pilasters attached to the wall; yet, as will be seen by the plan of the upper floor, the

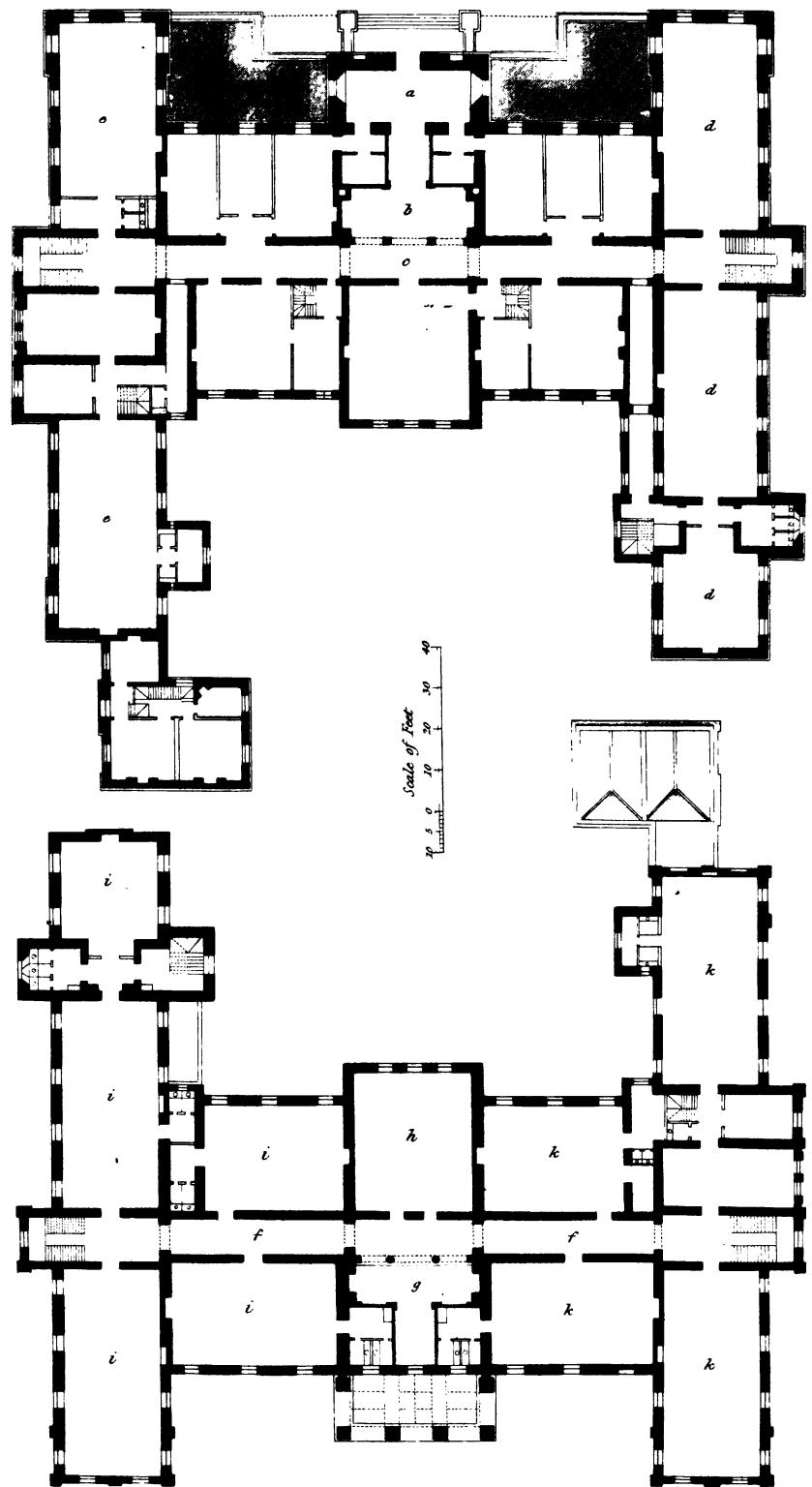
pillars of the portico are insulated and square in plan. This is certainly an innovation, with no other precedent for it than those few instances where a square pillar is placed either singly or in combination with a column, at the outer angle of a portico or colonnade. But that it is, therefore, an absurd innovation, is one of those things which any blockhead can assert, yet which it would require something like plausible argument to support. The most convenient and expeditious argument that can be resorted to is, that we have no authority for any thing of the kind among the remains of antiquity; perhaps not, at least, not yet brought to light, although we have authorities, if they can be allowed to pass as such, for many forms of columns infinitely more preposterous, *viz.*, oval in their plan or twisted in their shafts. So very far from being absurd or unnatural, square pillars would appear to be the most obvious and natural form of all for upright props or shafts wrought out of stone. That that form is also the least artificial is conceded by the very terms of the above remark; nor is it denied that the circular and tapering form of the column manifests greater refinement of art, and great advance in practical operation. A column has certainly very much more beauty than a square pillar; which being granted, the question seems to be settled at once, and it would appear to follow that it would be only retrograding in art to employ the less instead of the more elegant form. That is rather too hasty a conclusion, and one that might serve us rather a malicious trick, because it would afford an argument for reducing all columns to one standard order. Now, granting a square pillar to be less beautiful than a round one, it does not follow that it has no beauty, though it may have it less in degree, and different in kind from the other; so far from it, that it may be exceedingly pleasing in itself, and upon some occasions even more appropriate. The language of architec-

given to the antæ connecting the portico with the building, (viz. five feet, or nearly double the breadth of the face, 2.9')* owing to which, besides acquiring greater depth, the portico has the look of being firmly united to and to be a continuation of the part behind it, instead of being merely stuck up against it, and having its architrave resting upon pilasters projecting only a few inches from the wall. When the latter, as it usually does, happens to be the case, no preparation seems to be made for carrying out any projection; neither is the portion of the front within the portico kept sufficiently distinct from that on each side of it; that is, supposing the whole to be in the same plane; because, when the portico recedes within the line of the façade as well as projects from it, it describes itself clearly, although the antæ should have hardly any projection at all.

These antæ are here made to exhibit side faces, both internally and externally; which gives finish and richness, and also produces a decision of form advantageous to this part of the composition. The pillars, and of course the antæ also, are very nearly eleven diameters in height, being 2.9' wide, and 30 feet high; which proportions would be meagre for columns, even were their capitals unusually deep, yet, being square and of the same diameter above as below, they do not strike the eye as being at all too slender. The ceiling is divided into three compartments by beams extending from the pillars, and in each are six caissons, viz. two in

* This is not so accurately expressed in the plan as could be wished; neither are the elevations so exact as to detail as they ought to have been. This has been partly occasioned by the minuteness of the scale on which they are shown; in consequence of which the wreaths upon the frieze are merely indicated by circles, and the dentils of the cornice, and embellishment of the capitals (which is continued along the back wall of the portico), have been omitted. It has arisen partly, too, from the drawings not having been submitted in the first instance to the Editor, before they were put into the hands of the engraver.

PLAN OF ST GEORGE'S HOSPITAL.



UPPER FLOOR.

GROUND FLOOR.

W. Wilkins R.A. del.

John Ward, Architectural Library, 58 High Holborn.

J. Haworth sc.

width, and three in depth. The frieze beneath the pediment has only two wreaths with an inscription between them, viz. ST. GEORGE'S HOSPITAL, and on the plinth on which the columns stand is another: SUPPORTED BY VOLUNTARY CONTRIBUTIONS. The inner hall rises to the height of two stories, and on the side facing the entrance has two square pillars or insulated antæ, of the Doric order, painted like the other antæ in imitation of porphyry, and two fluted Ionic columns, copied from those of the Erechtheum, in the gallery on the level of the upper floor.

Upon the whole, this edifice has something in it unusually pleasing, nothing indeed that particularly strikes the eye, unless it be the unusual form of the pillars; but when attentively studied it will be found to possess merits which are not apparent in an elevation, and which the building itself does not promise at the first view.

REFERENCES TO PLANS.

GROUND FLOOR. *a*—Porters' hall.

b—Inner hall.

c—Lower corridor.

d d d—Wards for male patients.

e e e—Ditto for females.

UPPER FLOOR. *ff*—Corridor, divided by arches.

g—Lower part of hall.

h—Chapel.

i i i—Wards for male patients.

k k k—Ditto for females.

On the south side, or that appropriated to male patients, there is a theatre for surgical operations, &c., and in the basement of the same part of the building a small museum.

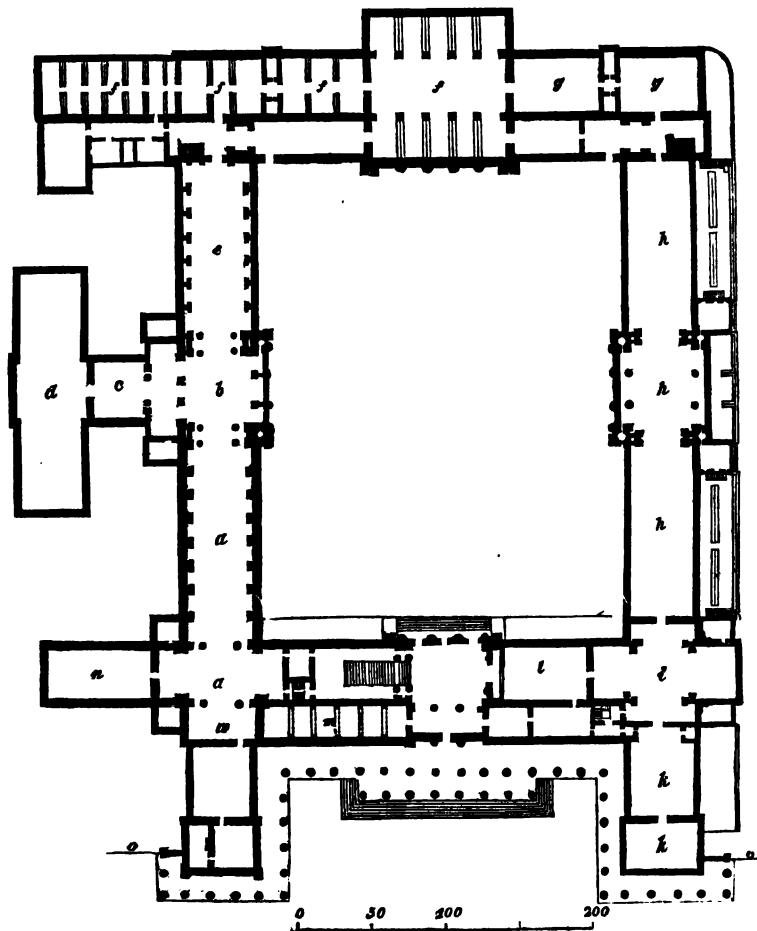
THE BRITISH MUSEUM.

ALTHOUGH the new matter attached to most of the articles belonging to the first edition, has not been inserted in this Supplement, an exception is made in regard to the present subject, because what is here added may very properly be considered a continuation of the original article, it being altogether explanatory of the plan of the building, showing what progress has been made in the new edifice up to the present time, and since it was spoken of as only just commenced.

Long as they have been in progress, the works have been carried on almost uninterruptedly since their commencement: three ranges of buildings, forming as many sides of the inner quadrangle, are now nearly completed; and it is anticipated that the remaining portion, namely, that which is to occupy the site of the original edifice, and the series of rooms erected for the Townley collection (marked *A A* in the engraved plan), will be proceeded with more expeditiously, so that the whole will be finished in the course of five or six years. The building represented in the Plate remains at present in *statu quo*, with the exception that the Elgin marbles have been removed from the temporary apartment provided for them (marked *B*) into the large hall, *d*, in the centre of the west side of the west wing; for nothing has been done hitherto, in the way of taking down and rebuilding.

In order to show more distinctly than by mere verbal description what portions have already been executed, and

what remains to be done, a wood-cut is here annexed, which, although it does not pretend to exhibit any of the details of plan, will serve to explain not only the arrangement, but the forms and sizes of the different galleries and other apartments. The parts which are of a paler tint than the rest are those which remain to be built, and those which are marked *a a a* correspond with *A A A*, &c. in the engraved plan.



We shall therefore commence our description at this point. From the further room of the Townley gallery, we enter the centre division of the west wing, *b*, in continuation of which is *c*, or hall of the Phigalian marbles, 37 feet square, and beyond it the hall of the Elgin marbles, *d*, which measures 142 feet by 37, and 30 high. Both these rooms are lighted from their ceilings. The gallery of Egyptian Antiquities, *e*, has seven windows on each side, within shallow recesses formed by Doric antæ projecting from the piers between them, so as to show three faces, those on the sides making a break with the narrower pilaster or portion at the back of each anta, and attaching it to the wall. At present this western gallery extends only the length of *e* and *b*, or 183 feet, but when completed by the addition of *a a a*, it will be 380 feet by 41. The door at the north end of *e* opens to the staircase, which leads to an upper suite of galleries, which are lighted from the roof. These, though of the same width, are much lower than the under ones, and make no pretension to architectural display. The two, which are at present opened, contain the smaller articles belonging to the collection of Egyptian antiquities. Returning to the lower plan, *fffff* are libraries for printed books, the largest of which, or that forming the centre of the north side of the quadrangle, is 84 feet by 30, exclusive of the five recesses on each side, which are 25 feet deep, by 14 wide, and consequently afford shelving equal to a line upwards of 500 feet in length. The next two rooms, *g g*, are intended for reading-rooms, and measure 62 x 36, and 55 x 36. The adjoining staircase leads to the gallery of Natural History, over the Royal Library *h h h*. Architecturally, it presents nothing remarkable except its extent, being like the upper apartments in the western wing, quite plain. Not so, however, the library itself, which is by far the most ornamented, and at present

the most extensive of all the galleries, being 300 feet in length, by 41 in breadth, and 30 high. The centre compartment is much wider than the other two, for there the plan expands to a breadth of 58 feet; owing to which circumstance the perspective acquires a considerable degree of play and variety, whereas, had the room been continued from end to end without other break or division than that perhaps of columns, although the first impression might have been equally striking, it would quickly have given place to a feeling of monotonousness. The Corinthian columns within this compartment are of highly polished granite, with corresponding antæ. The window recesses have likewise scagliola antæ at their angles, which contribute very much towards the architectural character of this noble apartment. There are seventeen windows on each side, viz. three in the centre division, and seven in each of the others. These are not expressed in the plan, because they are on the level of the gallery above the lower book-cases; neither are windows shown elsewhere, for the reason that they are at a considerable height from the floor, in nearly all the apartments opened to the public; besides which, in a wood-cut on so small a scale, they would have tended to produce confusion.

All the fittings-up of this apartment are carefully executed in the very best mode of workmanship. The lofty marble door-cases, with doors of oak and bronze, are not the least ornamental features. Above that which opens into the manuscript room, is the following inscription :

THIS LIBRARY,
COLLECTED BY KING GEORGE THE THIRD,
WAS GIVEN TO THE BRITISH NATION
BY HIS MOST GRACIOUS MAJESTY
GEORGE IV.
IN THE THIRD YEAR OF HIS REIGN,
A.D. MDCCCXXIII.

The gift was worthy of a sovereign: the room is worthy of the splendid collection it contains.*

The principal manuscript room, *i*, approaches the form of a *sala alla croce Greca*, and is 80 feet in one direction, and 71 in the other. The two adjoining rooms, *k k*, at present used as reading-rooms, will also be appropriated to manuscripts, as will that marked *l*, in that part of the new structure which is to replace the present old Montague House. The rooms *m* and *n* will be lesser galleries, whose specific destination does not as yet appear to have been determined upon.

Having thus far explained the plan, we may now point out those further alterations which are not indicated in it, namely, the great longitudinal extension it is contemplated to give the front court, by setting back the new buildings intended for the official residences, so much beyond the present lateral boundaries, as to increase the width between the wings to 480 feet, and the entire space open towards the street, to about 660. As these wings will be attached to the façade, at the lines *o o* in the plan, they will doubtless be treated as component, though subordinate, parts of the design. That the façade itself is intended to make a very unusual degree of display in regard to columns, will be seen

* The dimensions of some other rooms of the same kind are here subjoined.

	length.	breadth.	height.
Library—All Souls, Oxford,	198	32	40
— Queen's, Do.	114	31	26
— Trinity, Cambridge,	190	40	38
— Blenheim,	183	31.9'	
— Lansdowne House,	105	30	25
— Ambrosian, Milan,	127	66	74
— Mafra, Portugal,	288	32	36.6'

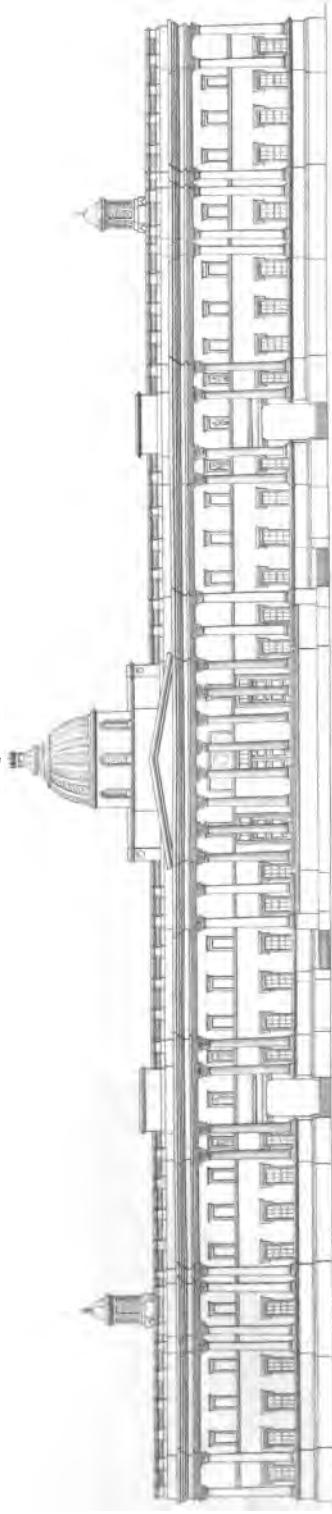
This last resembles a cross in its plan, the centre division being extended like a transept, 71 feet in length. There is also a recess at each end of the room, whereby the entire length is made 304 feet. For a detailed description of this Library, see the 'Gentleman's Magazine,' for Sept. 1837.

by the plan, according to which, there will be no fewer than forty-eight ranged consecutively, although upon different lines, and doubled in the centre so as to form there an octa-style advanced one intercolumn before the rest of the colonnade. This great number of columns, and the duplication of them, will doubtless produce a rich as well as unusual character. Much, however, will depend upon the quality of the elevation, without having seen which, it is impossible for us to predict with any degree of confidence what the design will ultimately prove. If, as we presume will be the case, there will be only a single range of windows behind the columns, and those placed rather high, as in the elevations towards the inner quadrangle, that will so far be in favour of the design, because the fewer the windows in such situations the better; but, unless the whole be more finished-up than are the parts just mentioned, the effect will be that of columns alone, so that it is to be apprehended the kind of richness so produced, will cause all the rest to appear additionally poor and cold.

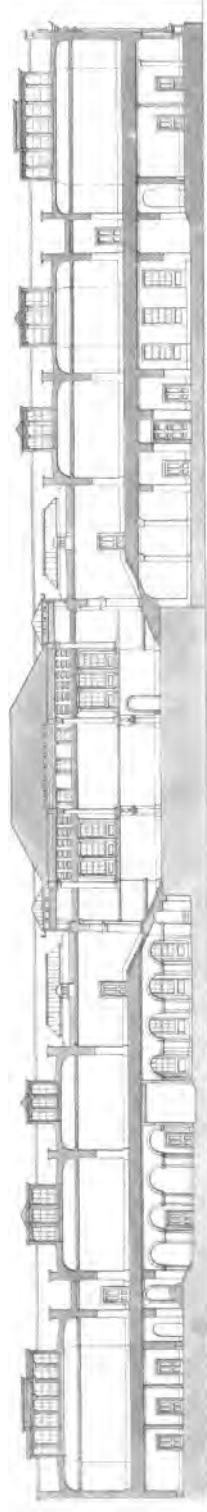
THE NATIONAL GALLERY.

NOT one of our lately erected buildings has been the object of more general, unqualified, and invidious censure than this,—censure which there is reason for suspecting has in many instances been dictated quite as much by pique and hostility towards the architect, as any thing else; because, whether from the difficulty of doing so, or not, hardly in any instance has an attempt been made to support it by impartial and valid criticism, or by inquiring how far the defects and deficiencies imputed to it are to be attributed to the architect, or to the circumstances with which he had to contend. On the contrary, the opinions passed upon it have been so summary, and couched in such a decisive tone, that while calculated to pass with the mass of the public as oracular decisions, their very conciseness prevents them from being in their turn amenable to examination, since they make no specific charges to which it is possible to reply, or whose futility may be demonstrated. They are verdicts delivered without any previous legal forms having been gone through, or any evidence gone into: consequently, admitting them to be correct in themselves, there is nothing to satisfy us that they are impartial and honest conclusions, resulting from unprejudiced examination; but, on the contrary, the mode in which they are put forth affords tolerable presumption, on the part of their authors, that brevity is their safest course; else wherefore should they so carefully avoid substantiating their alle-

NATIONAL GALLERIES.



FRONT ELEVATION



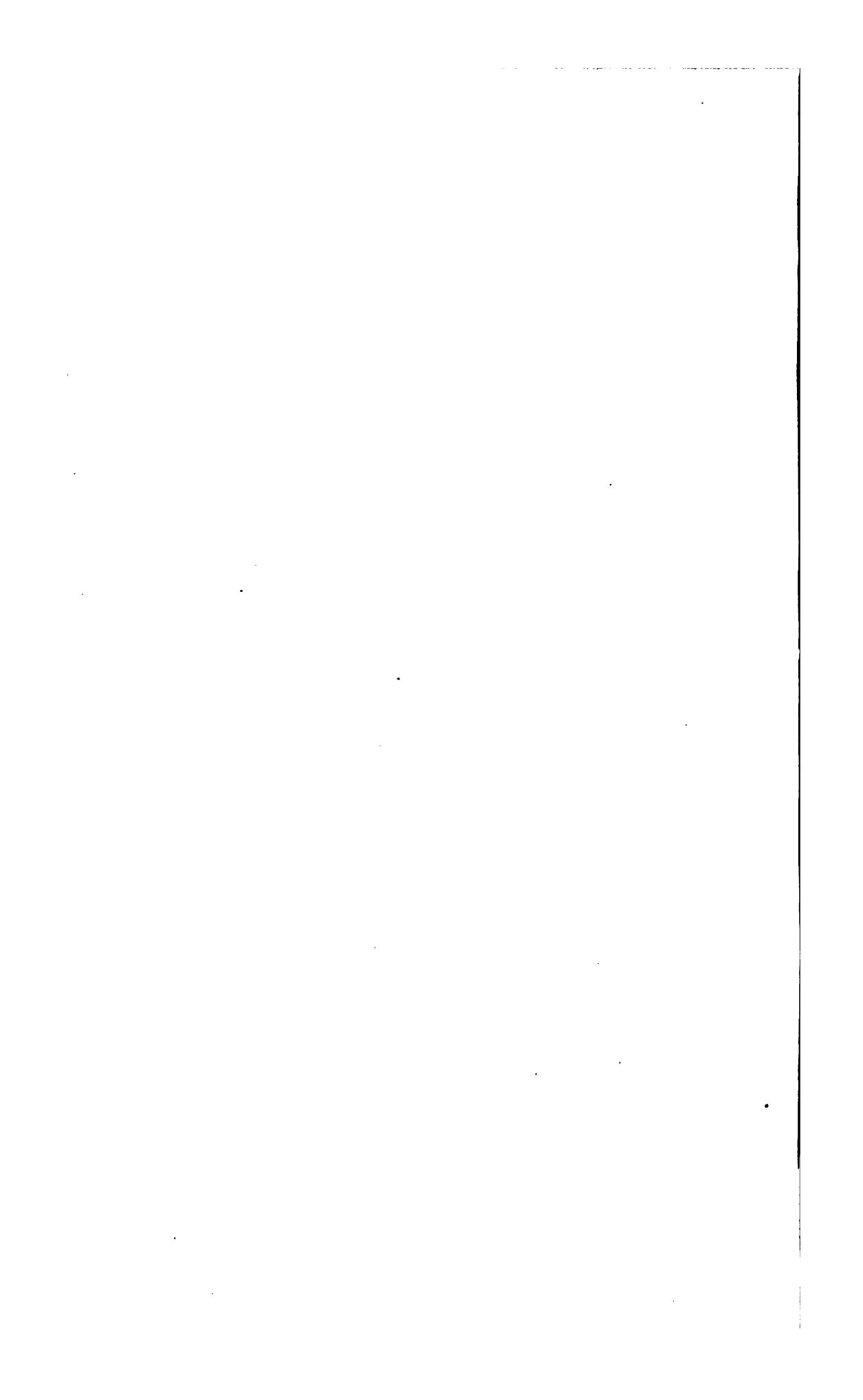
LONGITUDINAL SECTION

Scale of Feet
0 20 40 60 80 100 120 140

W. H. Worrell Esq.

John nude, Architectural Library, 59 High Holborn.

J. H. Knorth sc.



gations by something like argument,—were it merely for the purpose of convincing the world that they themselves, at least, understand the subject, even although they might not choose fully to enlighten others by a minute critical analysis.

Such censors seem to take for their model the Marquis, in Molière's "Critique de l'Ecole des Femmes." Like him, they exclaim, "Je la trouve détestable, morbleu! détestable, du dernier détestable, ce qu'on appelle détestable;" and, when asked for their reasons, reply, "Elle est détestable parcequ' elle est détestable. Dieu me damne! Madame, elle est misérable depuis le commencement jusque à la fin." So has it proved with the National Gallery; it has been pronounced a decided failure, and "détestable parcequ' elle est détestable;" scarcely the shadow of an argument, beyond that exceedingly convenient and formidable one, being to be extracted from all that has been uttered against it. In matters wherein the public are better informed, it is not quite so easy to impose upon them by wholesale arbitrary decisions, however emphatically pronounced; but so little is architecture understood at present even among the educated classes, that it is rare to meet with a person who is able to assign any better reason for either his likings or aversions than that adopted by Molière's exquisite Marquis. Doubtless, the *critics* are fully aware of this, and consequently adopt the dignified oracular style, knowing they may do so with perfect impunity; the ignorance of the public being, at least, equal to their own shallowness. Let us hope that such a state of things will not continue for ever, but that the time will arrive when the public will be able to exercise their own judgment, and to form opinions for themselves.

In the meanwhile, so far from deprecating criticism, which, be it observed, is a very different thing from superficial, random, off-hand, obstinate decisions *à la Marquis*, of the kind

above alluded to, architects ought rather by all means to encourage it, as beneficial to their art, although it would be too much to affirm that it would, in every instance, be to the advantage of individuals in the profession. While, therefore, we perfectly agree with Mr. Britton that much which is censurable “may not be attributable to the architect, or *may not only be found justifiable, but even commendable, if minutely investigated and fully explained;*” we protest most strongly against the very extraordinary conclusion he draws from that circumstance, alleging that observation as a reason for his not entering into critical remarks on the building he was describing, being restrained from so doing “by the persuasion that some of those parts which appear irreconcileable to preceding examples, or to our opinions, may not be attributable to the architect,” &c. In other words, he refrains from criticism *because* criticism might prove serviceable in instructing the reader, and justifying the architect! Surely a more egregious *non-sequitur* was never penned. Of the two, Molière’s Marquis is the more reasonable, and the judgment of “Il est détestable parcequ’ il est détestable,” has more the show of common sense, inasmuch as it involves no self-evident contradiction.

It is to the interest of the profession, we repeat, to encourage criticism on their art,* were it merely as an antidote

* It is greatly to be feared that neither the Institute of British Architects, nor any similar body as yet formed, will do much for the advancement of the art generally; for the simple reason, that the removal of what is at present the greatest obstacle to it, forms no part of their scheme. Granted, that those institutions are every way calculated to promote professional studies, and improve the taste of architects themselves, they leave the public just in the same condition as before; since they do not even attempt to diffuse any knowledge of the art among the people, or to render it a popular study: on the contrary, they seem rather willing to let it be imagined, that although it ranks as one of the fine arts, architecture differs from the rest in this, that it cannot be appreciated even as such

against that baleful semblance of it, which limits itself to briefly lauding or denouncing the buildings it speaks of;—in either case unjustly if not mistakingly, invidiously even, although it may be impartially; because, while on the one hand it condemns without any form of trial, or calling for evidence, so on the other it withholds that full meed of praise which would accrue from the beauties and merits being pointed out at length, that are now only insisted upon. Without something partaking of due investigation of the subject, there cannot be criticism, although there may be the result of it, and the enouncement of critical opinion—possibly correct, very probably quite the reverse, but, in either case, mere assertion without the slightest attempt to prove what is advanced. And it may further be observed, that those who deal in this sort of wholesale remark generally betray their utter want of discrimination, by praising or censuring in the lump, without caring to hint further at defects

except by those who are initiated into the practice of it, and acquainted with its mechanical processes. We shall not stop to inquire here how far such doctrine be correct or the contrary, it being sufficient to remark, that if true, it at once points to an insuperable and fatal obstacle to the popularity of the art, which the profession have far more reason to deplore than any other class of society, seeing that they are thus doomed to remain without other judges of their talent than either professional rivals, who may not always prove the most candid and lenient, or else a public incompetent to decide between desert and demerit, between real talent and quackery,—a public to whose wilful caprices their own more enlightened taste must give way, and to whom they must still look up for patronage, however much they may despise it for its ignorance. Were it merely that the public have hitherto been very ill informed in regard to architecture, the case would not be desperately hopeless; but when it is insinuated that nothing short of practical study will ever enable persons to judge of the productions of architecture as those of a fine art, it is left without remedy. At all events, it is rather inconsistent in those who hold such opinion, to reproach the public for undervaluing what it is necessarily out of their power to appreciate, or for not properly encouraging what they neither do nor can properly understand.

in what upon the whole may be good, or at particular beauties in what upon the whole may be very defective. In short, sheer puff on the one hand, and sheer abuse on the other, seem to be the two poles of what the public are now content to receive as criticism.

Of abuse, the National Gallery and its architect have received their full share; nor has any allowance been made for the very great difficulties by which Mr. Wilkins was embarrassed. Yet, whatever dissatisfaction the building may give to the public, it is most assuredly no impeachment on his ability, if it be now complained that although the rooms may be quite sufficient for the present number of pictures, they are too few and too small for such a collection as the nation *ought* to possess, and in the course of time probably will. If, indeed, it can be shown that Mr. Wilkins might, within the same limits, have either provided one or two additional apartments, or else increased the present ones in capaciousness, though not in number, he would justly be open to censure. But, it may be presumed, he did not engage to pour a quart of liquor into a pint bottle; and it may very fairly be questioned whether any one else would have been able to accomplish at all more within the same compass, or to dispose of the same space much more efficiently and effectively. The plan is here before him, so that whoever chooses may make the experiment, and prove, if haply he can, how greatly Mr. Wilkins has failed, by showing how very much better he himself could have done: and one argument of that kind would be infinitely more conclusive than a hundred others. Among other accusations made against the architect, it is alleged, that out of the limited space allotted to him, he has devoted one-third to the vestibules and staircases, which, by the bye, is a little exaggeration; for, applying his compasses to the plan, any

one may see that the line so appropriated does not much exceed two-ninths of the whole. Still, even this, it will be said, is considerably more than ought to have been given up to such purpose, where it was necessary to economize every foot of the plan. It may be so: nevertheless it should be recollected that the architect had to provide approaches to two distinct interiors, not only to that portion of the building which is appropriated to the Gallery, but also that which belongs to the Academy. Now if it can be shown that this twofold appropriation of the building emanated from the architect himself, and was adopted by the Government in compliance with his suggestion, then he ought justly to be made to bear the charge of all the inconveniences and defects resulting therefrom: otherwise, certainly not. Yet, so little candour has been displayed towards him, that even the appearance of it has been totally disregarded by nearly every one of those who have found fault with the building; for, suppressing all mention of the difficulties imposed upon him, they have left it to be inferred by their readers that the deficiencies observable in it originated solely with Mr. Wilkins himself, and are to be attributed entirely to his incapacity. In short, such are the remarks themselves, and the tone in which they are expressed, that they look infinitely more like the angry resentment of private pique and personal hostility, than like the dicta of honest, although it might be mistaken, criticism; nay, some of them amount to little better than that coarse bullying invective in which the *gentlemen* of the press occasionally delight to show their proficiency,—the force, but not the keenness, of their pens.

Let us for argument sake suppose, that the architect of the National Gallery had contracted the entrance-halls to about half their present size,—and even that would not have materially enlarged either of the two divisions of the building;

what would have been the consequence? would the public, or those who act as spokesmen for the public, have been at all better satisfied? Most assuredly not: they would then have reproached him, and perhaps not unjustly, for having given them only two little pitiful "poking holes" or lobbies, and would have asked whether those were at all suitable approaches to the exhibition-rooms of the Royal Academy, and the apartments of a British National Gallery. It would have been said, that confining himself merely to the purposes of what may now be considered only a temporary accommodation, he almost forbade the contemplation of any future enlargement of the edifice, by so planning it in the first instance, that any extension of the Gallery would necessarily have demanded very important alterations in that part of the plan, in order to render the approach to it sufficiently spacious and dignified. Again, he is censured for having cut up the very limited space allotted to the picture-rooms in each division of the building into small rooms; that is, he is charged with the very heinous error of not sacrificing space to mere appearance, but gaining as much surface of wall as he could for hanging up pictures. "The Gallery," says one critic, "is divided within into as many minute divisions as party-walls could make it. Five small rooms are allotted to the National Gallery, and they contain at this moment one hundred and fifty pictures, and the walls afford space for about fifty more of very moderate size, so that the architect has limited the national collection to exactly two hundred pictures."* Of these five "small rooms," one is 53 feet by 33, two others 50 by 35 and 32 respectively; certainly no very great dimensions, yet such as might be allowed to

* See article on the "Architecture of London," in No. III. of the "Monthly Chronicle."

rescue them from the sneering epithet here bestowed on them. Well, but there was nothing in the plan to prevent the architect from laying the two rooms last referred to into one, and making in that situation one large room 50 feet in breadth, by about 70 in length: certainly, but then it remains for the critic above quoted to explain how such arrangement could have possibly satisfied him at all better, when in the same breath that he complains of the space being cut up and divided by walls, he likewise complains that it is sufficient at most for no more than two hundred pictures, to which number the collection is, accordingly, now finally limited in consequence; because, the first accusation amounts to saying that the fault imputed by the second ought to have been increased, and that the space provided for hanging pictures ought to have been considerably abridged. Any one who is not so totally blinded by an obstinate determination to find fault, as to be quite indifferent to consistency, and regardless whether he contradicts himself, must perceive that by dividing what would else be a room of 70 by 50 feet, by a wall across its breadth, two faces of wall 50 feet, or a surface of 100 feet in extent is gained.

It is true, rooms not much exceeding 50 feet by 30 cannot be termed spacious, although the epithet is frequently conferred upon many which fall greatly short of those dimensions; yet neither, as rooms, can they very well be styled small. Most assuredly too, a series of moderate-sized rooms cannot present that imposing *coup d'œil*, which a single gallery continued in extended vista offers. Nevertheless, it may be questioned whether the former be not upon the whole a more advantageous arrangement than the latter, both because there are fewer pictures before the eye at one time, and they individually maintain an importance which they lose when brought together in a crowd. Such a room as the Gallery of

the Louvre is unquestionably a much finer sight for the “seers of sights,” than any thing we possess in this country; yet it is doubtful whether the rooms at the National Gallery be not, except in regard to capacity alone, quite as well or even better suited to their purpose, namely, that of examining and studying pictures; and were its visitors confined to those who had no other object in going thither, limited as is their present space, they would never at any time be crowded. That small picture-rooms are by some considered preferable to spacious ones, we have proof in those of the Berlin Museum, where partition walls or screens divide each of the galleries into a series of open cabinets or recesses about 18 feet square, which is considerably less than the smallest rooms at the National Gallery.

It is idle to talk of the collection itself being limited to two hundred or any other number of paintings, because the apartments now erected are incapable of properly containing more, since there is nothing to prevent the building being gradually extended as circumstances shall require. How such additions may be made is shown in one of the plans accompanying the Report from the Select Committee on Arts, &c.; namely, by continuing the present suite of rooms westward at the rear of the houses on the north side of Pall-Mall East, where there might be a building upwards of a hundred feet square, inclosing an inner court. But were Government to give up the site of the adjacent barracks, the plan might be much more extensively enlarged, as there would then be space for erecting, in continuation of the present edifice, a series of galleries, upwards of three hundred feet in length, by nearly two hundred in depth, which would give a line equal to about one thousand feet, doubled by the walls on each side. Even this might be still further increased by building other galleries intersecting the square or qua-

drangle inclosed by the outer ones ; for supposing these latter to be thirty feet wide, they would leave an internal space or court more than 200 feet one way, and 100 the other. Here then there would be ample room for galleries upon a sufficient scale to satisfy those who demand architectural vistas as a *sine quâ non* ; for beyond certain bounds the effect does not at all keep pace with the actual dimensions ; because an apartment carried to such interminable length that the further end is lost in indistinctness, ceases to present itself to the eye as a room, and strikes the spectator no more than such a covered street or alley as the Burlington Arcade would do, were its sides lined with pictures.* It should further be remarked, that the additional buildings here referred to may be at any time carried into execution, not only without disturbing any part of the actual structure, but at a comparatively moderate cost ; because, being quite shut out from public view, the exterior would require to be no more than bare walls.

Did there exist insuperable obstacles to any future extension of the building beyond its present limits, then there would be some reason for accusing the architect of having planned the Gallery on a very inadequate scale, and thereby setting limits to the collection of pictures itself. Yet surely, if the latter is to be considered as no more than the nucleus of one to be gradually formed by the nation, Mr. Wilkins's building may with equal propriety be regarded as the com-

* In this opinion we are fully borne out by what Woods says when speaking of the Louvre Gallery : " In my dreams for buildings, which have been sufficiently numerous, I have sometimes endeavoured to obtain a gallery of enormous length, imagining to produce thereby a magnificent effect ; but I am now completely cured of any such attempt : the result is neither *grand nor beautiful*, and though the multiplied faults of these apartments (at the Louvre) might be avoided, yet I am convinced that it is an arrangement which no art could render agreeable."— " Letters of an Architect," vol. i. p. 97.

mencement of a larger pile, which may be allowed to extend itself behind the façade already erected, in proportion as the collection itself shall require enlarged space. Had the architect, on the contrary, planned his edifice at the very outset upon such scale as would have suited such a collection as the nation *ought*, and in the course of time eventually may possess, would not his scheme have been scouted as inordinate and extravagant, as lavish and superfluous? It may still however be objected,—because when determined to find fault people generally show no little fertility of invention in raising objections,—it may still be objected that he ought to have commenced upon a larger scale, giving us, at the very first, rooms of ample dimensions. In reply, it may be observed, besides what has already been urged in favour of moderate-sized apartments for the exhibition of pictures, that should the building ever be enlarged, and the galleries so added to it greatly exceed in extent the dimensions of the present rooms, their effect would be all the more striking, in consequence of their not being seen until the others had been passed through, when the visitor would be agreeably surprised at finding so very much more than first appearances gave promise of.

Having thus far vindicated the plan from the sweeping censure of its being totally inadequate for the intended purpose; having shown that even now it has provided something better than “little poking boxes styled by courtesy picture-galleries,” and having explained how the building may be increased so as to render it capable of containing a collection five or six times greater than the actual one, we proceed to examine the exterior. Here, it must be confessed, the architect has fallen short of what he had previously done at the London University; but to decry this façade as a complete and signal failure, is unfair, unless there be any justice in

trying him by a much higher standard than any one else. At all events, therefore, those who affect to speak so contemptuously and injuriously of this particular building, ought in consistency to be infinitely more dissatisfied with many others, of which they do not scruple to profess their admiration. One of the faults imputed to it is, that it is too low; but if by this be meant that it is not so high as it ought to be with respect to surrounding buildings, the same objection applies still more forcibly to many other public edifices—to St. Martin's church itself, and to almost every other, they being generally lower than the neighbouring houses. If, on the other hand, it be meant, that the façade is too low in proportion to its width and length, it remains for those who make the objection, to show what standard proportions of that kind exist, or have ever been established.

Surely the extent to which a building is carried on has nothing to do with its height; for, admitting that doctrine, it would follow, either that a long colonnade is exceedingly faulty in its proportions, inasmuch as being greatly too low in comparison with its height; or that a tetrastyle, or hexastyle, is offensive to the eye for a contrary reason, being as much too tall in proportion to its width. Shall we say the Gallery of the Louvre is offensively low, because its height does not exceed that of many rooms not one-fiftieth part of its length?

It ought, moreover, to be shown, that this comparative want of height in the exterior of the National Gallery, is at variance with what ought to be the character of the edifice. Now it strikes us, that the idea of extended length, rather than of loftiness, is that which the exterior ought to suggest. Its purpose requires that it should consist of long rooms, or suites of rooms on the same floor, and not of rooms disposed story above story, as in a dwelling-house. No doubt it looks

much lower than it would do were it no more than half its present length, but most assuredly it cannot be termed disproportionately so, or so much so with reference to the adjacent buildings, as to deserve the epithet 'low,' applied in a positive sense—at least, as compared with our public buildings generally.

We admit that, in our opinion, it would have been better had the architect here done the same as he has at the London University and St. George's Hospital, carrying up the portico higher than the rest of the façade, whereby he would have given an imposing loftiness to the centre of the composition, and have produced that degree of distinction there, and variety of outline, which he has now attempted to do by means of the dome. An octastyle whose columns would have risen to the level of the present cornice, crowned by a rich entablature, and a pediment of rather higher pitch than the one we now behold, would, especially if surmounted by a statue on its apex, and others at its angles, have been a noble feature in itself, and given sufficient importance to the whole, without other augmentation of height; or should some additional degree of it have been required, it might have been supplied by a low square mass behind, treated as an enriched podium crowning the centre division.

By this means, too, an apartment more spacious than that now contained within the dome could have been made in the upper part of this portion of the building, the hall remaining of the same height it now is. As the diameter of the columns, and the width of the intercolumns, must have been also increased,—at any rate the former,—this would have occasioned a little extension of the whole portico, yet not so much as to disturb the internal arrangement, or affect the rest of the exterior design, otherwise than perhaps advantageously. We cannot help being of opinion, that this mode,

while it would not have been much if at all more expensive than the addition of the dome, would have produced dignity and unity; and the dome being omitted, the two turrets might have been dispensed with also, they, it is presumed, being chiefly intended to accord with that feature.

The dome and turrets are the most objectionable things in the whole design: the former is decidedly inferior to that of the London University; for the greater height of its tambour, which is not at all improved by the arched windows in it, gives it the appearance of being too much unconnected with and detached from the rest, while, for the same reason, its cornice looks scanty, and the contour of its *ensemble* hard and meagre. The arched windows themselves are rendered all the more objectionable by there being nothing whatever to correspond with them in any other part of the edifice, and to keep up something like consistency of design throughout. Neither are we at all better reconciled to this feature, when we discover that so far from having been forced upon the architect by any necessity arising out of the internal plan, there is not only no appearance whatever of dome within, but none likewise of the circle upon which the external tower or tholobate might be supposed to rest. Consequently, upon entering, we at once discover, that it is altogether an extraneous construction, placed upon the roof of the building, but having not the slightest connexion with the part beneath it.* Evidently, therefore, it has been introduced almost entirely for the sake of external effect; for, although the apartment within it is applied to the purpose of a life academy, such situation would hardly have been thought of for it, had it not been for the other object. Yet such being the case, the room

* It was, perhaps, on this very account that the dome has been omitted in the section here given, and which, it must be confessed, is upon much too small a scale to be satisfactory or even explanatory.

itself would perhaps have been much better adapted for its destination, had it been lighted entirely from above; which being done, and the windows below the dome got rid of, it is probable, that the necessity of ornamenting that part without apertures of any kind, might have suggested some novel ideas, and have led to greater originality as well as happiness of character.

In examining the portico itself from a near station, the dome interferes very little with it, being then almost excluded from sight; and in some respects the portico gains considerably by confining the view to it, and to the portions of the façade immediately adjoining; because then the arrangement of the steps and the terrace-like approach to it, together with the variety produced by the doors and columns within it, as they show themselves in perspective, constitute a highly pleasing architectural picture, fraught with more than ordinary effect and play of perspective. Yet if such proximity be favourable on the one hand, it is far from being so on the other, because it forces upon our notice defects equally with beauties, that in some degree escape observation in a general view of the edifice.

The wall which serves as a stylobate to the columns looks bare and unfinished—a mere blank, not so much because it has no decoration, as because it has no mouldings to give it architectural expression. Scarcely can it be said to have any footing, there being no more than a barely perceptible indication of socle; so that it rises out of the ground without any preparation, or perhaps has the look of being partly buried below the level of the pavement, whereas a trifling degree of attention to such matters would have prevented this stylobate from looking, as it now does, offensively naked. The same remark applies to the pedestals or piers between which the ascent commences.

At present the whole of this lower part of the portico presents only an agreeable disposition of forms and surfaces without any finish—a field for decoration that remains to be supplied, among which ought to be statues or groups of sculpture surmounting the piers; and such embellishments would give great prominence and richness to this architectural foreground of the composition.

But if the stylobate appears poor and cold and naked, in comparison with the columns erected upon it, the want of architectural keeping here may be excused on the plea that such basement forms no integral portion of the order itself—is not influenced by it, so as to vary its character according to that of the latter. This, however, cannot be said in regard to the columns and entablature; nevertheless we here perceive a naked frieze and a cornice of almost the plainest description, placed above columns whose fluted shafts and deep foliaged capitals express in themselves elaborate decoration; * in consequence of which, what might otherwise pass

* On turning to the plate which gives the view of the portico of Carlton-House, it will be seen what a very different entablature the very same columns originally supported. Nor can we otherwise account for the order being thus divested of so considerable a portion of its decoration, than by supposing that the present naked entablature was substituted on account of the expense that would have attended the enriching it throughout the whole extent of the façade. This, therefore, ought to have been a very strong reason for carrying up the portico higher than the rest of the front (as the architect has done both at the London University and St. George's Hospital), because then it would have been so independent of the rest, that it might, without inconsistency, have received a far greater degree of embellishment; since, instead of being prejudicial to the general effect, such difference would have amounted to no more than a proper degree of distinction.

What adds to the disparity of expression observable between the range of columns and its entablature, in the portico of the National Gallery, is the unusual fulness and consequent richness of the columniation; which is such as would with propriety have admitted of a deeper as well as more decorated entablature,

for sobriety in the entablature becomes offensive by its forfeiting all regard to consistency. Either sculptures on the frieze, or embellishment applied above the cornice, would have tended to establish some sort of balance in the scale of ornament: at present decoration may be said, if not to terminate at the capitals of the columns, to begin to decrease at that point. Had the pediment been filled with sculpture, even that would have greatly assisted keeping in the design, by forming a conspicuous mass of ornament immediately over the colonnade of the portico. As to the niches, it is probable that in the course of time they will all be filled with statues: yet unless sculpture be introduced in the pediment likewise, the general effect would not be much improved. Neither is it entirely owing to the want of ornament that the pediment appears deficient in importance; for the lowness of its pitch, (which is even less than what regard to Grecian taste demands,) and the meagreness of its raking or inclined cornices, occasion the portico to appear less commanding than it would have done had not the pediment been kept so low.

All these circumstances certainly operate as a very great drawback upon what, had it been consistently finished up, would have been a façade of considerable beauty, and might have possessed no little dignity also. Nor can we help remarking that it is to be regretted the architect did not put in practice what he had previously done at St. George's Hospital, and substitute a pedestal wall for the present iron railing enclosing the areas, which is neither elegant in itself, nor at all suited to a building that affects to be strictly classical in regard to style. Still, though very far from being what we expected from the architect who designed the London Uni-

than would have been suitable for the same columns set further apart from each other; whereas at present the entablature looks too light in proportion to the closeness of the pillars which support it.

versity,—from being either what it ought to have been, and what it might have been with little, if any, increase of cost, had the dome, which is almost a positive blemish, been omitted,—this façade would, if erected some years earlier, have probably been as much extolled as it has now been decried. Yet even as it is, and notwithstanding its deficiencies and defects, it may fairly be allowed to have contributed something towards the embellishment of our metropolis. Besides being the only instance of an octastyle portico, that feature of the building exhibits the only attempt yet made in any of the buildings about town, to introduce columns within it.

Although this is a circumstance which contributes nothing whatever to geometrical appearance, it is one which imparts singular animation, richness, and variety to the structure itself, in consequence of the shifting perspective combinations attending it. One of the most picturesque effects here resulting from it, is that of the view outwards, through the centre door-way, where the outer columns are seen beyond the inner ones. Yet how very much more striking would it have been in every respect, had the smaller vestibule or lobby been added to the recessed part of the portico, and two other columns placed behind those we now see there. Such increase of depth, which, as will be seen by the plan, would not in the least have encroached upon the interior, nor have been at all more expensive,—for if two more columns would have been required, a wall would have been got rid of,—would have been attended with a far more than proportionate increase of character and effect.*

* The most picturesque, tasteful, and original idea, displayed in a portico, though executed upon a very moderate scale, occurs in that which forms the front of the building in Ebury Street, now the Pimlico Literary and Scientific Institution, but originally erected (1830) for the Pimlico Grammar School, from the design, if our information be correct, of Mr. Gandy Deering. It is a Doric distyle in antis,

Yet, unfortunately, architects seldom bestow any study upon beauties arising out of plan, or upon such as are not obvious at the first glance. Rarely do they leave any thing to the imagination,—any thing that reveals itself perspectively, or that does not make itself apparent in a geometrical elevation.

The portico of the National Gallery manifests an attempt at something further; and as no architect can look at it without perceiving how much more it owes to its inner columns, to the disposition of the ascent up to it, and to its being elevated upon a solid structure carried out laterally, than to the embellishment arising from the order itself, we may be allowed to hope that what is here done will, as opportunity shall offer, be improved upon by others.*

In the centre vestibule, between the two screens supporting the columns, stands a marble vase of lofty proportions with an inner screen, rising to about two-thirds of the height of the columns; besides which, it acquires additional novelty, from light being admitted laterally, both before and beyond the screen, between lesser antæ in the upper part of the side walls. It is further remarkable for its expanding inwards, the portico being continued partly behind the low wings attached to its exterior. A very unusual as well as highly pleasing play both of light and perspective is thus produced; on which account it deserves to be studied, although we are not aware that it has hitherto obtained even any mention.

* In the 'Civil Engineer and Architect's Journal' for July, 1838, is a paper, signed J. H., which discusses the architecture of this building somewhat minutely, and certainly in a very different tone from that swaggering abuse some have indulged in; and which is classical only because it is ultra-laconic,—making short work of criticism, by compressing it into a single damnatory epithet. With the writer alluded to, we ourselves do not agree upon every point, but we commend the fairness and good sense with which he states his reasons for commanding or censuring as he does. He has given a plan suggesting some alterations, and further recommends that the whole of the building should be devoted to a National Gallery, and that the Royal Academy should be transferred to Burlington House, which, it seems, would readily be disposed of to Government for such a purpose.

and colossal dimensions; for, together with its pedestal, it rises to nearly half the height of the columns, though they are elevated to the level of the upper floor. This gigantic piece of sculpture, which was brought to this country from Milan, where it had been commenced by order of Napoleon, was afterwards finished by Westmacott, and received the name of the Waterloo Vase. It is noticed by Dr. Waagen in his 'Kunstwerke and Künstler in England,' where he thus speaks of it: "I here saw the celebrated vase of one block of Carrara marble, on one side of which the victory of the Duke of Wellington over Napoleon, at the battle of Waterloo, is represented in relief, in an action of cavalry, and on the other, George IV. of England receiving the treaty of peace. The form of this most colossal of all marble vases, the height of which I estimate at eighteen feet, resembles, on the whole, that of the well-known Borghese vase in the Louvre, but is far less happy in its profile. The upper part especially, on which are the bas-reliefs, is deficient in gracefulness of outline. The lower part, richly adorned with admirably executed acanthus leaves, appears to greater advantage. The careful execution of this colossal work, which is intended to adorn one of the apartments in the new building for the National Gallery, is worthy of admiration, and its appearance very grand."

REFERENCE TO PLANS.

LOWER FLOOR.

h—Entrance to Royal Academy.

i—Hall and stairs.

k—Exhibition-room for sculpture.

l—Public passage to Duke's Court.

m—Library.

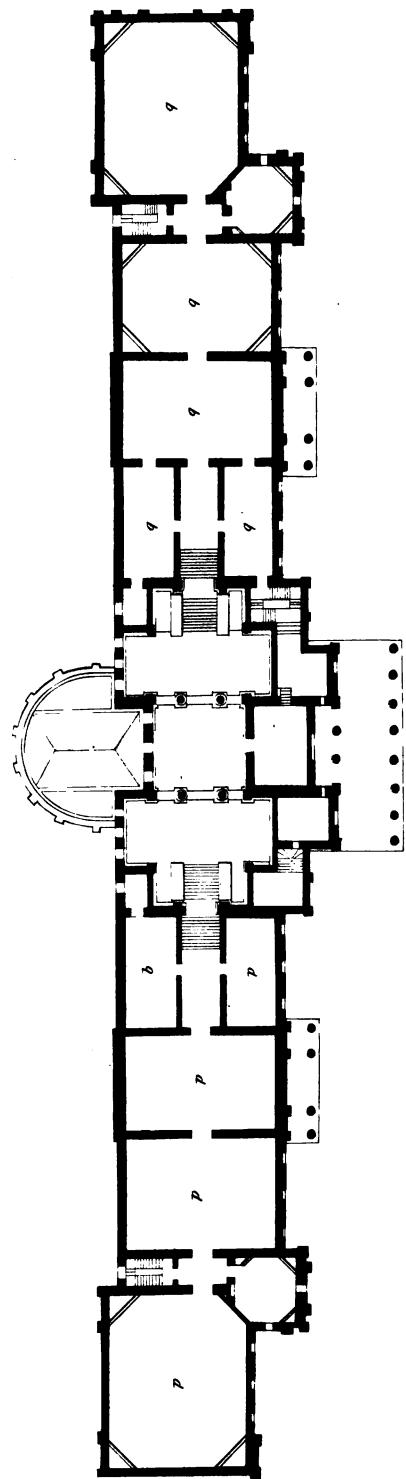
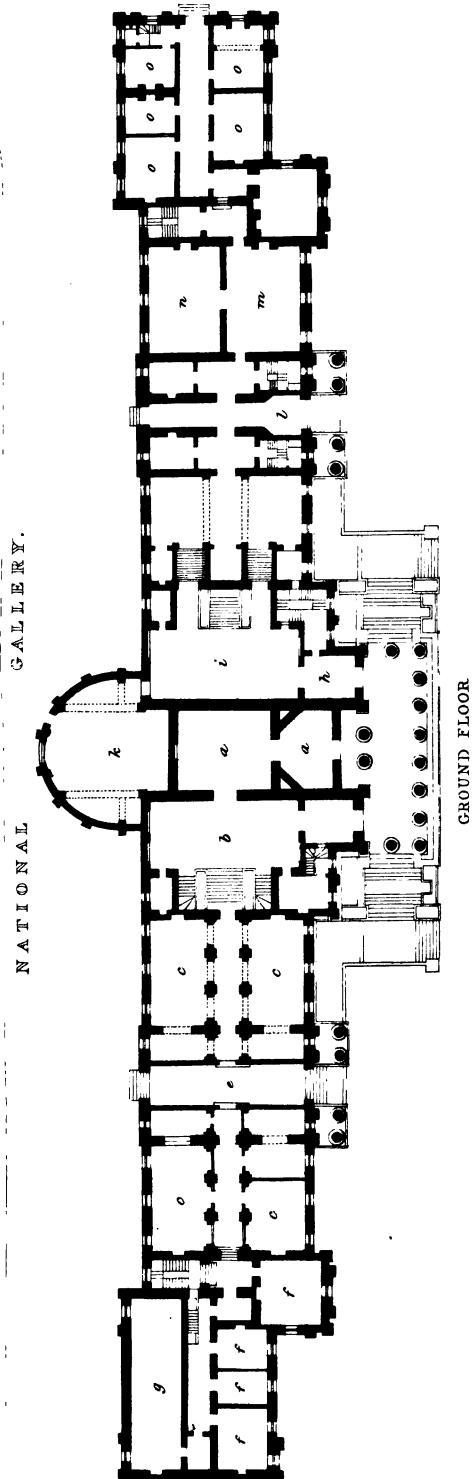
n—Council room.

o o o o o—Apartments of the keeper of the
Academy.

UPPER FLOOR. *p p p p p*—Picture-rooms of the National
Gallery.

q q q q q—Exhibition-rooms of the Aca-
demy.

NATIONAL GALLERY.



W. H. MORRIS, R.A. & C.

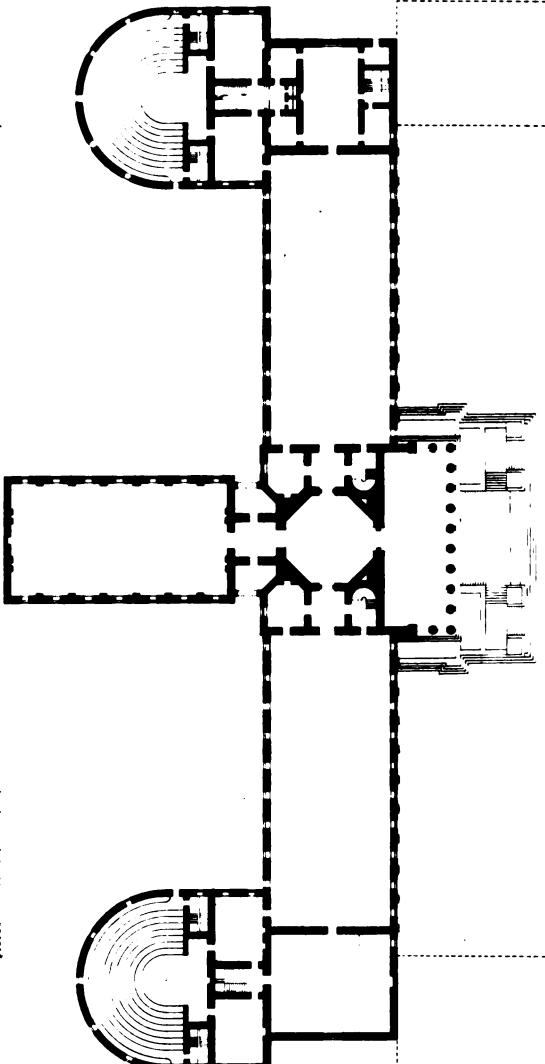
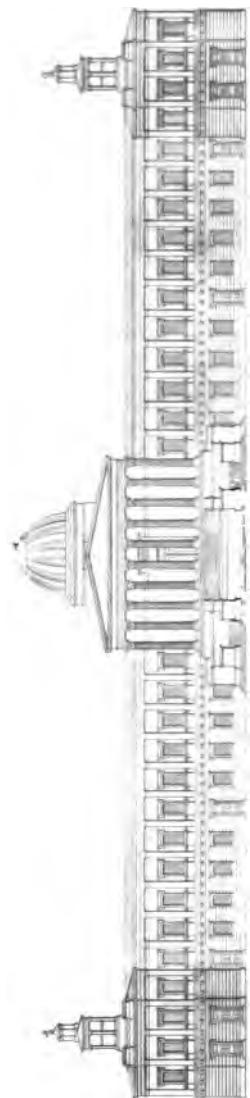
Scale of Feet
0 20 40 60 80 100 120 140 160 180 200

John Ward, Architectural Library, 59, High Holborn.

J. Blawithworth, Sc.



LONDON UNIVERSITY
ELEVATION AND PLAN.



THURSDAY

B. PARRY, del.

John Ward, Architectural Library, 59 High Holborn.

THE LONDON UNIVERSITY.

As a public institution, this college has been made quite a party matter, having been hailed by some as an establishment demanded by the spirit of the times, and ass-hailed, as a punster would say, by others, with a degree of virulent obloquy that might utterly confound those who imagine that all such invectives and tirades must be written *de bonne foi*; whereas those who pen them are perhaps only laughing in their sleeve at the gullibility of those who pay for them. To such preposterous absurdity has this hostility been carried, that what any sober person would imagine to be in itself cause for any thing but complaint, has been converted into a source of reproach; namely, the very great improvement which has taken place in consequence of the erection of such an edifice upon what was, a few years ago, an open piece of ground covered with unsightly rubbish.

Happily for ourselves, we are not called upon to express an opinion either one way or the other in regard to the principles upon which this new university has been established.* We have nothing to do with their orthodoxy or

* Did we conceive that an account of the institution itself properly belongs to a work like the present, nothing would have been easier than to have concocted one, taking the subject in the very egg,—that is, beginning with Campbell's "Letter to Mr. Brougham on the subject of a London University;" for without further trouble we might have helped ourselves to the article 'Londoner Uni-

their heterodoxy, nor do we even enquire whether this institution has effected all the good anticipated by its supporters, or produced all the evil predicted by its opponents. Our business lies with the building itself, which is almost universally allowed by all competent judges to be one of the greatest architectural ornaments the metropolis has acquired of late years. Not only the direct testimony and eulogiums of several professional men, but the indirect testimony of Mr. Welby Pugin's silence in regard to it, speaks strongly in its favour.

Notwithstanding the opposition the scheme of a metropolitan university met with from those who fancied or affected to fancy they beheld in it a dangerous innovation, symptomatic not only of hostility towards older establishments, but of the formidable and increasing power directing such hostility, it was entered into with so much energy, that within a short time the subscribed capital amounted to £150,000; and the foundation-stone was laid by the Duke of Sussex, April 30th, 1827. Such was the celerity with which the works were carried on, that within about a twelve-month the exterior of the building exhibited itself to view, very nearly in its present state, and was shortly after so far completed, as to admit of being formally opened October 1st, 1828, on which occasion a company of about one thousand persons assembled in one of the large theatres, where an introductory lecture was delivered by Sir Charles Bell, one of the professors in the new University.

From the contemptuous expressions which had been thrown out in some quarters against every thing connected with the undertaking, it might have been expected that the

versität,' in the Supplement to the Conversations-Lexicon; to which we refer such of our readers as are anxious for information on the matter, provided they are not satisfied with what they can derive from English publications.

building would be as paltry and insignificant as the purpose for which it was erected was represented to be. Instead of which, the spirit and liberality manifested by the adoption of such a design were as creditable to the managers, as the taste displayed in it is to the architect. It may in fact be considered Mr. Wilkins's *chef-d'œuvre*; and not only is what he has here done very much superior to his buildings at Downing College, but, for beauty of style, it surpasses any of the modern colleges at either Cambridge or Oxford. Even in its present state, though the building is obviously unfinished (the extremities of the front exhibiting bare brick walls, where the wings would be connected with the centre building) it forms a noble façade. Had the whole been completed according to the original design, in which was a pavilion and tower in the side front of each wing, towards the court, and a semicircular Corinthian portico, with a dome above it, at the end towards the street, the variety and beauty of the features, thus combined together, would have produced a richer architectural display than any we now have in the metropolis; both the aspect and the situation being most favourable, so that the building would form a picture, the whole of which might have been distinctly and advantageously beheld without any other objects obtruding themselves into it. St. Paul's, on the contrary, can be viewed only piecemeal; neither can the Thames front of Somerset House be beheld to perfect advantage, since the terrace is a better situation for examining the separate features and details, than enjoying the full effect of the design; and as viewed from Waterloo Bridge, it is seen either too obliquely or too remotely, without the possibility of varying the perspective, by advancing towards the centre.

The general elevation in the first of the two plates accompanying this account, shows the design as greatly altered

in regard to the wings,* which are there upon a much more economic scale of decoration, their ends or fronts towards the street being merely pavilions with turrets above them, somewhat similar to those originally intended to occupy the centre of each wing towards the court; yet whether they would be only so far curtailed, and still brought as far forward as was at first proposed, or reduced also in depth, we cannot say; it being apparently matter of very great uncertainty whether any thing of the kind will now be added to the building, at least for a long while to come. Unless, however, there be some actual intention of adding wings at no very distant period, it were to be wished that the façade were finished up by facing externally the bare walls now exposed to view; which, as there are neither doors nor windows, might be simply decorated, so as to contrast agreeably with the long line of windows on either side of the portico.

Taken altogether, the last-mentioned feature displays itself more impressively than any other example of the kind we possess: not only does it distinctly predominate in the composition, but while every other part is kept subservient to it, it is also made to contribute to the importance of the portico itself; there is nothing to disturb our satisfaction while we contemplate it; nothing that dispels the charm attending the classical elegance and finished simplicity of this centre portion of the façade, by betraying great falling off in taste, if not actual departure from the style likewise. In the design of St. Martin's, on the contrary, every thing else is

* An idea of the first design may be formed from the view given of it in one of the Stationers' Almanacks: a similar view, though on a much smaller scale, and from the contrary side, may be seen in Jones's 'London,' having beneath it its antipodes in taste, "the Temple of the Muses, Finsbury Square,"—in other words, Jones and Co.'s own shop-card.

utterly at variance with the expression of the portico itself: the doors and windows within it would be sufficiently objectionable, even were they in perfect good taste, considered separately: as they are, they amount to absolute deformities. The same may be said of the spire; which is not so censurable on account of its giving a character to the whole quite different from any thing we meet with in ancient architecture, as for being in conception and taste altogether different from that which marks the order of the portico. Nay, even the columns of the latter have not been permitted to escape degradation, their effect being considerably injured by the heavy iron palisading between them, which is partly bandaged round their shafts.*

The portico of St. George's, Bloomsbury, would be an excellent composition, far more classical than any thing of

* If it was thought necessary to inclose the portico, in order perhaps to protect the *beautiful* doors within it, (for else it needed no more to be fenced in than that of St. George's, Hanover Square,) surely the more sensible mode would have been to have inclosed the steps also by pedestals and railing: had which been done, the columns would not have been disfigured as at present. Although it would have been more in its place in the remarks appended to the account of the church itself, in the first volume, we here quote Gwynn's opinion of St. Martin's, if merely for the purpose of showing that there is some precedent, countenancing our own opinion: "It is far from being so fine as it is usually represented to be. The absurd rustication of the windows, and the heavy sills and trusses under them, are unpardonable blemishes, and very improperly introduced into this composition of the Corinthian order."—*London and Westminster Improved*.

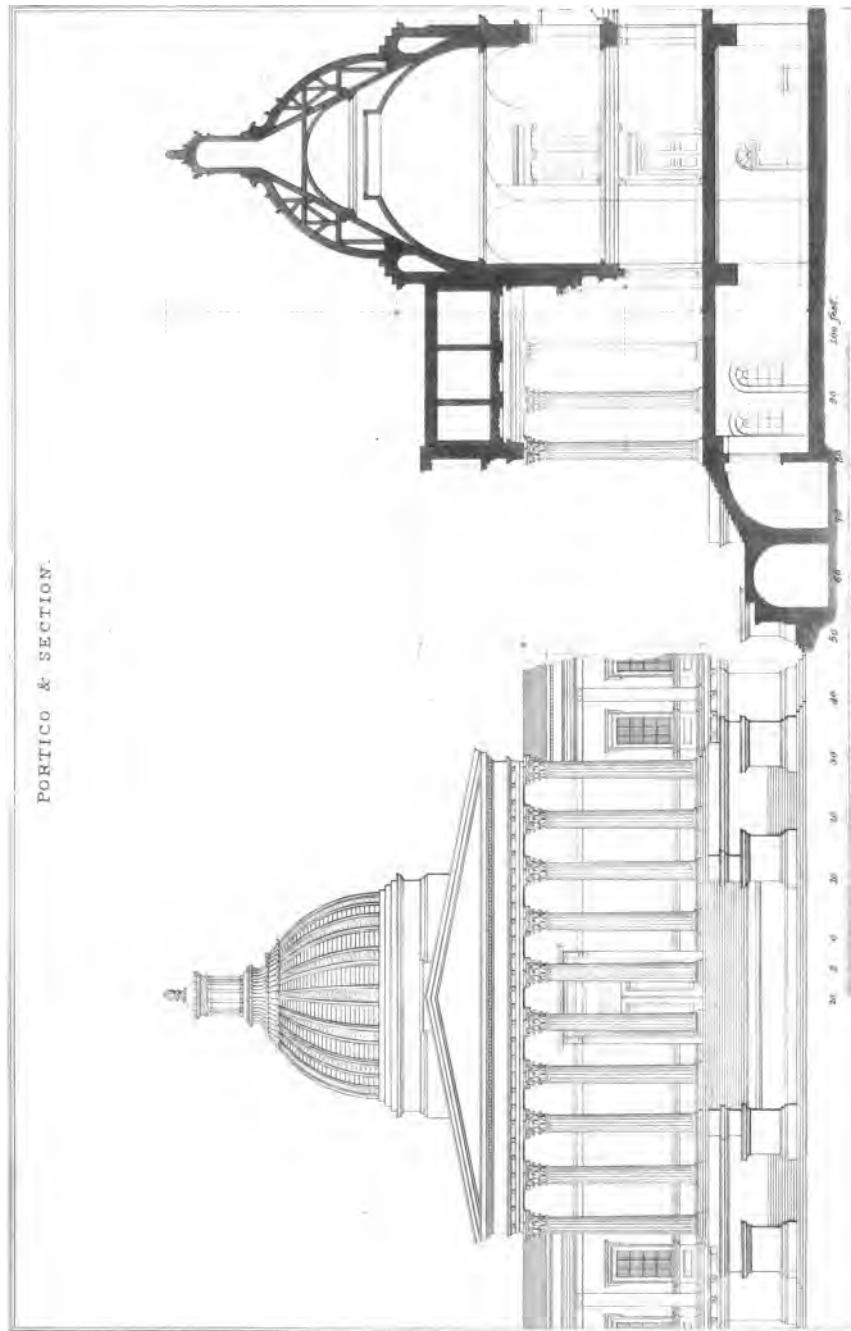
One reason for here contrasting the portico of St. Martin's Church with that of the London University, is, that a comparison between the two was studiously brought forward at the time of the literary sparring which took place when the National Gallery was about to be begun; on which occasion one of Mr. Wilkins's adversaries allowed his temper so far to get the master of him as to call the columns of the London University, "a row of skittles or Dutch nine pins"! Allowing for a moment such to be the case, they only show in common with all other Corinthian columns, that fatal resemblance to such objects; nor can those of St. Martin's itself be exempted from the opprobrium.

the kind of the same period, were it not for its numerous arched doors and windows. That of St. Pancras' Church is pre-eminently beautiful as a specimen of style, and for the exquisite finish of all its details: the only objection that lies against it is, that, owing to its shallowness—it being advanced only a single intercolumn, the doors come too close behind the columns; whereas, had it been recessed within the building in the same degree as it is brought forward, the doors would have been all the better protected from the weather, and would have shown themselves to more advantage within the enlarged space.

The portico of the University would be remarkable were it merely as the only instance we have of a decastyle, yet that is the least of its claims to notice. It is the air of dignity and the classical taste which pervade it, which so eminently distinguish it from almost every other specimen of its class hitherto erected in this country, even admitting that some of them may have particular merits which are not to be found here. Instead of being, as is too frequently the case, a mere range of columns placed before the centre division of a façade, which hardly differs perhaps in any other respect from the rest, the portico is here made to constitute a definite mass, which, independently of the embellishment bestowed upon it, announces itself at once as principal in the composition, by its comparative loftiness, by its bold projection, and, not least of all, by the marked importance it derives from the terrace-like ascent expanding below it, and which is so happily imagined as to produce great diversity and play of form, without any thing of confusion, or detriment to simplicity. This widely-spread substructure, on which the columns appear to stand with increased security, as on the brow of a shelving eminence, acquires a very piquant expression from the picturesque arrangement, the varied grouping

LONDON UNIVERSITY.

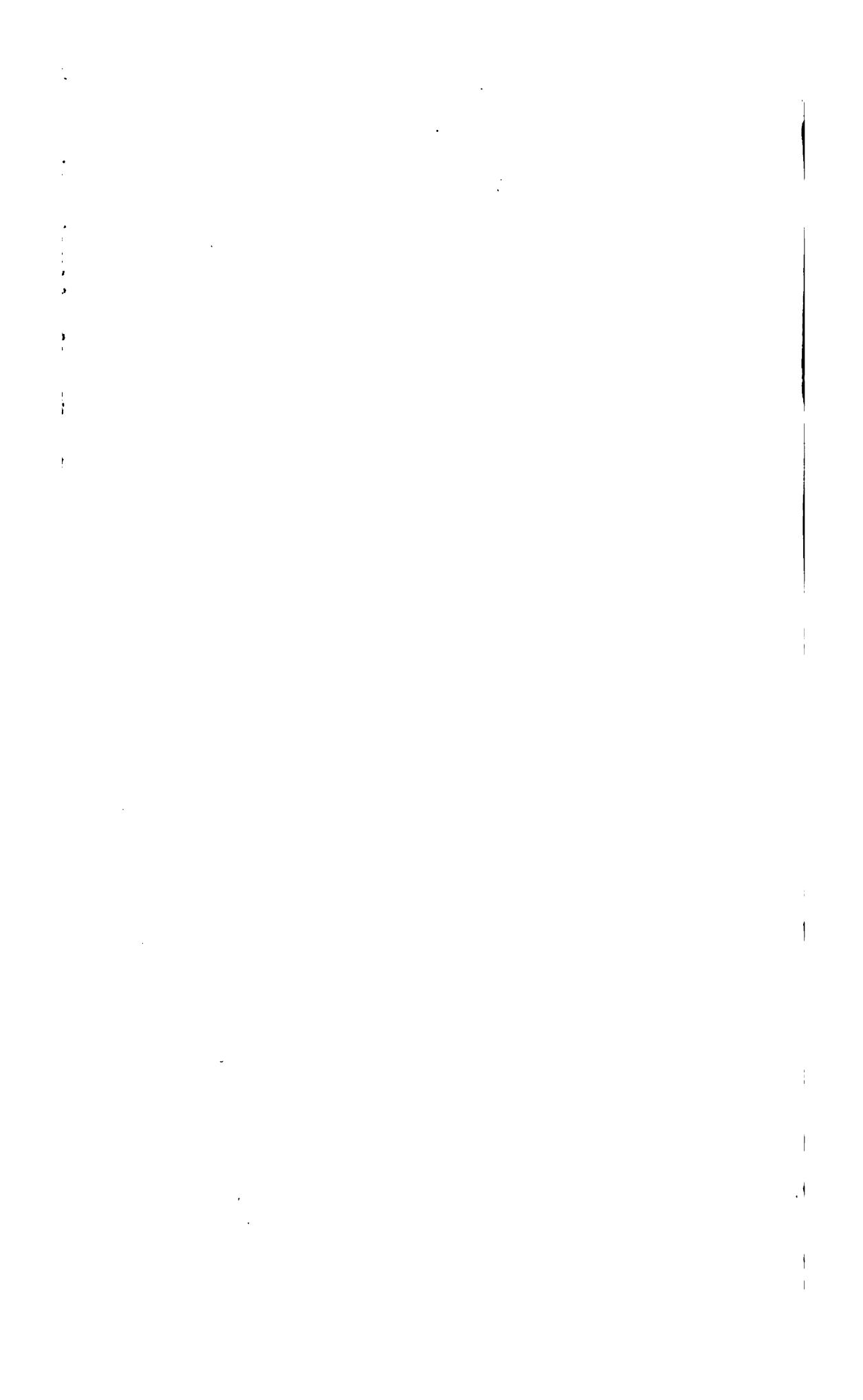
PORTECO & SECTION.



B. Horry d.d.

John Wood, Architect and Library, 53, High Holborn.

T. Bury sculp.



and contrasts of its pedestals and podia. Another architect would probably have contented himself with carrying up the steps to the portico along its whole extent, merely breaking them into two flights; and by so doing have considered that he sufficiently consulted both magnificence and classical authority. Yet let any one turn to the separate elevation of the portico, and, after attentively examining the part we are speaking of, judge whether the mode adopted be not preferable to the one just adverted to, and whether it be not fraught with greater artistical feeling of the subject.

Although likely to be passed over with little or no notice by ordinary observers, whose attention seldom extends farther than columns and matters of that description, it is precisely this part of the design which increases the value of all the rest, and which gives a peculiar and impressive dignity to the façade, that can hardly fail to make itself be felt even by those who are unable to account for the particular effect thus produced. As has above been seen, those who have attempted to disparage this piece of architecture, unable to allege any thing to its discredit, have been compelled, in order to give some colour to their detraction, to abuse the columns; and it has further been objected that the ascent to the portico is a sheer absurdity, it being in fact a staircase placed outside of the building. By such objection, we must suppose it was intended to be insinuated that there was no staircase within it, nor other communication between the lower and upper floor than by means of the steps leading up to the portico; because otherwise there is neither absurdity nor impropriety in what is here done,—no loss of convenience, while, on the other hand, there is a very great accession of beauty. It would, indeed, be rather preposterous to adopt an idea of this kind for the entrance to a private residence, or to a theatre, where it would be obviously inconvenient,

and therefore out of character; whereas the utmost that can be alleged against what we here behold is, that it is what might have been dispensed with, as far as absolute necessity is concerned. Could it be shown that all the architectural array here presented to us is quite at variance with the character of the building itself, and likewise faulty in regard to the composition, that would have been somewhat to the purpose, yet, as that was not attempted, we are at liberty to suppose that it was found to be not at all feasible.

It may further be suspected that those who endeavour to decry the façade of the London University, as deriving its merit and importance chiefly from what are, when strictly considered, found to be little better than merely expletive features that might have been suppressed without any real loss to the building itself,—it may be suspected that such persons are not very scrupulous as to maintaining consistency, since in order to do so they must consent to abandon to censure very much, if not all, which they, probably along with others, have been in the habit of admiring. We are not going to inquire how far such principles of taste may be more correct and philosophical than those generally received: it is sufficient for our present purpose to remark, that they go near to proscribe every style hitherto received, Palladian as well as Grecian, and Gothic as well as either; for it would require them all to be pared down, shorn and denuded of that which as styles gives them energy and expression.

We gladly turn away from such vexatious considerations, and in lieu of them lay before the reader the several testimonies in favour of this design of Mr. Wilkins, that have been delivered by those who may be considered very competent judges: remarking, *en passant*, that no other modern piece of architecture in the metropolis has obtained such pointed and honourable notice almost immediately after its

erection. Referring to it in his 'Treatise on Architecture,' and therefore not at all likely to have expressed himself unguardedly, Mr. Hosking says: "The portico of the London University is of almost unequalled magnificence and beauty; and the cupola behind and above it is of elegant form; yet they do not harmonize; the one is much too large for the other, and their forms are incoherent." With a great deal of praise, this passage involves no little censure; yet in our opinion the latter partakes too much of hypercriticism, and it further emanates from one who is evidently not disposed to admit other combinations into any system founded upon Grecian architecture than are authorized by strictly classical precedent and authority. That the portico and dome differ widely from each other as to shape, is obvious; that we have no ancient example of a Greek temple with a dome arising from its roof, cannot be denied; nevertheless, we cannot help being of opinion that both features here harmonize perfectly; both partake of the same taste, and seem to conform to the same principles of architectural beauty, applied to the respective purposes. The beauty of the dome is not precisely the same as that of the portico; but neither is the beauty of a door precisely the same as that of a column, however much they may agree as individual parts respectively characterized by the general style. The Greeks had no domes; so much the greater merit then on the part of the architect, who has been able to engraft that feature so happily on what is else strictly Grecian, as to prevent its having the appearance of being at all exotic,—on the contrary, what we can easily delude ourselves into the idea that the Greeks themselves would have produced, had they become acquainted with the dome.

Another writer who has frequently been quoted by us, Mr. Wightwick, is far more panegyrical; nor does he qualify

his praise by any admixture of blame. "Of the London University," he exclaims, "we have yet only a portion, though at the same time a cause for no small portion of pride. Here Athens is nobly accredited; Rome complimented; and England honoured. The reader is acquainted with the extent of my travels, and will therefore know how to value my assertion—that the centre-piece of this building is, next to the dome of St. Paul's, the finest piece of external Greco-Italian architecture which I have ever seen—the most dignified in its elevation, and the most elegant in its proportions and details. The portico exhibits a most happy mean between the Roman and Parisian examples, (viz. the Pantheon, and the Chamber of Deputies,) *i. e.* ten columns in front *vice* eight or twelve, and two intercolumniations* in depth *vice* three or one. Standing on the platform of a noble ascent, and crowned with a dome of singular elegance, it is certainly unique as an example in which loveliness and majesty are at once distinguishing characteristics."

After this burst of fervid admiration, any thing more temperate will be likely to appear tame and insipid; nevertheless, we will quote the opinion incidentally expressed by Mr. Trotman in a clever paper in the first volume of the 'Architectural Magazine,' where, speaking of the improvement of Roman details upon Grecian principles, he goes on to say: "Were we required to particularize an example of the happy result of a similar combination, we could select none supe-

* Few writers observe the distinction that ought to be made between the terms *Intercolumniation* and *Intercolumn*. To employ the former as expressing the actual spaces between columns, as well as the mode of spacing them, is evidently incorrect; for we might as well speak of so many *columniations* instead of so many columns. The term has been misapplied by some of the writers in this work, and is incorrectly explained in Britton's 'Dictionary of Architecture.'

rior to that afforded by Mr. Wilkins, in the London University, with regret, however, that the incomplete state of the structure should leave many of its picturesque beauties to be perceived only upon reference to copies of the original design. We are much inclined to believe that the perfection of the architecture of horizontal lines is to be sought only in this union of Greek and Roman principles; a union which, while it would put to shame some of the pseudo-Athenian works of the day, would have the effect of purifying compositions of the other class from many of those frivolities and conceits which are not of classic origin, but have their rise in the practice of the modern Italian school."

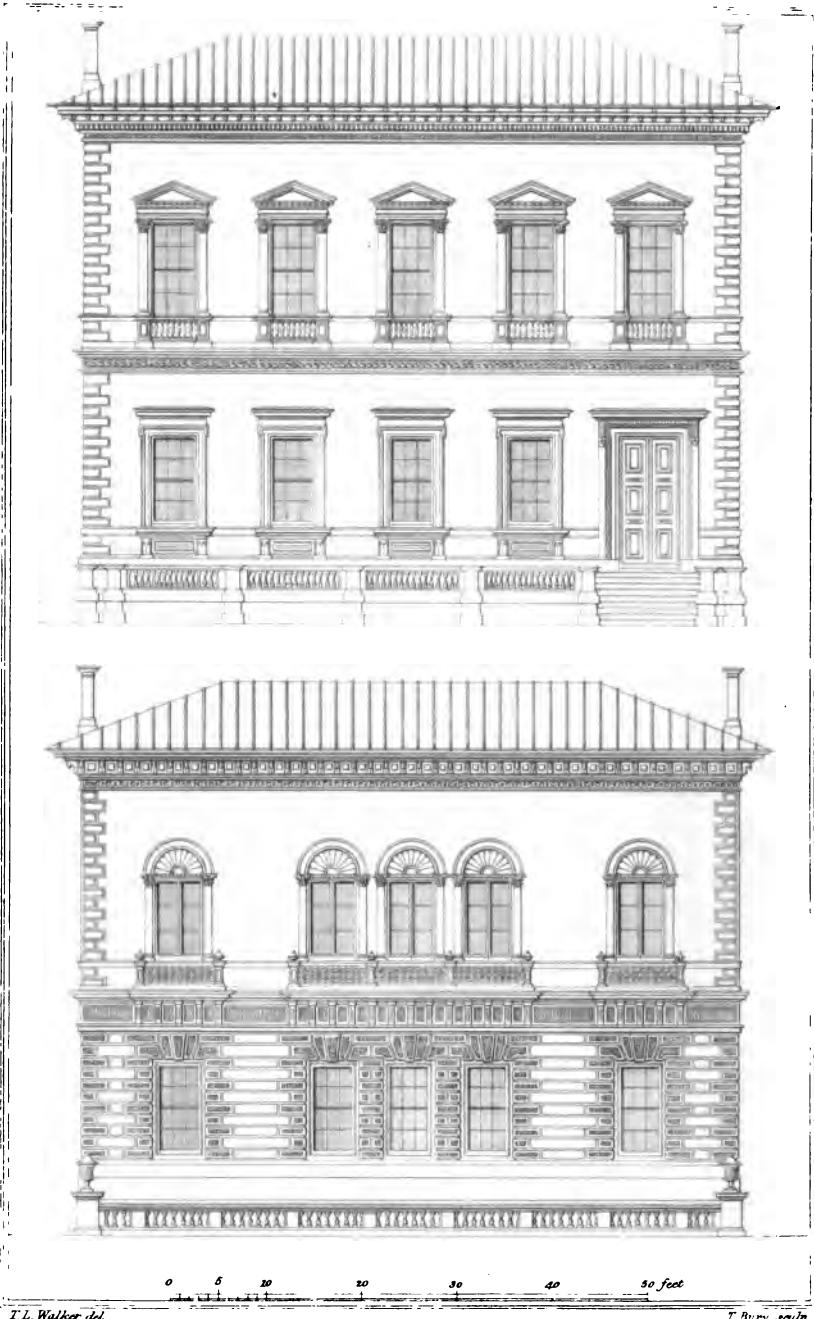
The London University has also been spoken of in terms of high commendation by other writers in the same journal, and also in 'Fraser's Magazine,' and in the series entitled 'Strictures on Structures' in the 'Printing Machine,' of which it forms the 8th No. What language would be employed by those who have so highly extolled buildings that will not bear the slightest comparison with it as to taste or any other quality, could they revisit earth, and behold it, must be left to imagination. It is certainly the architect's *chef-d'œuvre*, and throws the National Gallery quite into the shade; especially when a comparison is made between the domes of the two buildings, the latter work exhibiting in that feature a most deplorable falling off from the taste displayed in the other: and so far, no one has done more to put us out of conceit with the Gallery, than the architect of the University.

On the ground floor there are four lecture-rooms in front, two on each side of the portico, separated by a vestibule leading into an open cloister, 107 feet by 23; that is, there are two rooms, 46 feet by 24, a passage between them, and a cloister behind, beneath each of the large halls shown in the engraved plan of the upper floor; of which last-men-

tioned rooms, that on the north side of the portico and octagon vestibule is the principal museum (with a smaller one adjoining it); that on the south, the library. The third large room, namely, that at the back of the building, or to the east of the vestibule, was nearly burnt down about two or three years ago, but fortunately the damage extended no further, nor did the dome receive any injury. This portion of the edifice is now rebuilding.



TRAVELLERS CLUB HOUSE.



T. L. Walker del.

T. Bury sculp.

John Wolfe, Architectural Library, 59, High Holborn.

THE TRAVELLERS' CLUB HOUSE.

ALTHOUGH Clubs themselves have been of very long standing, it is but within comparatively very few years that they have been organized upon their present scale, and so as to combine that attention to comfort with splendour, refinement, and luxuriousness, which so particularly characterizes our own times. In one sense of the epithet they are perfectly *caenobitic* institutions, where every member enjoys in common what he might not be able to afford himself singly, and where republican equality may be said to go hand in hand with almost Sybaritic indulgence. Spacious apartments fitted up in a costly style, with libraries, and reading-rooms, to say nothing of a well-appointed *cuisine* and domestic establishment, offer attractions for even the most fastidious. Here the solitary may find society and a home, without the annoyances frequently attached to the latter; and here too, he who finds himself *de trop* when at home, or has other reason for wishing to escape from it, may find a refuge from domestic chagrins, and fancy himself once more re-instated in the liberty of bachelorship. Whether the numerous and populous clubs of the present day have had any influence or are likely to have any in increasing the votaries of celibacy, by the premium they hold out to them, is a question in modern statistics that we relinquish to others. The one we propose to ourselves is infinitely less difficult of solution, for there can hardly be but one opinion as to the favourable influence

the club houses themselves have had upon the architectural character of the metropolis. They are, in fact, almost the only structures that have any thing of a palazzo-like aspect in them; for amidst all the improvements which have taken place of late years, the private residences of the noble and wealthy continue to be, in external appearance, as plain and unpretending as ever.

These institutions, which Wightwick impudently terms chop-houses, have imparted a very high architectural character to the streets where they are situated, more especially to the south side of Pall Mall, which, when the Reform Club shall have been erected, will consist of nearly an uninterrupted range of them.

Although none of them are of very great extent, and are not at all loftier, or rather less so than many of the houses near them, they strike the eye by their greater amplitude of forms and proportions, and also by their presenting externally only a single story, or *piano nobile* above the ground floor; which latter circumstance, while it serves in some measure as a characteristic peculiarity, is highly favourable to greatness of manner in architecture. Among those hitherto erected, the foremost place may be assigned to the Athenæum and the Travellers'; both of which afford proof how much may be accomplished without columns, while the United Service Club at the opposite angle of Carlton Place, most incontestibly evidences what insipidity and poverty in the building, and what imbecility on the part of the architect, they may be made to express. The Athenæum is remarkable for the sculptured bas-relief frieze continued along its three sides, of which richness of decoration it is the only instance to be met with in the whole of the metropolis; besides which, it has the advantage of showing two fronts in one view,—that is, either the north or south in combination with the east. But,

although it must yield to it in this respect, and has nothing similar to the rich sculptured embellishment which adorns the Athenæum, the Travellers' Club House surpasses it in some other respects, and though by no means remarkable for size, having no more than seventy feet of frontage, it is one of the most tasteful pieces of architecture in town. It would perhaps be erroneous to term it an equally striking one, because its beauties are of that refined kind which do not address themselves to the uneducated eye. Could there be any question as to the possibility of reconciling the seemingly antithetical qualities of richness and simplicity, this building might be allowed to determine it, since the design is no less remarkable for the attention bestowed upon all its details, than for the simplicity of its composition. We have many others far more ambitious in decoration, and perhaps of more studied elegance in one or two particular features; yet not one, either among buildings of the same, or any other class, which is so beautifully finished up in every part. Were it therefore on no other account than this it would deserve to be held up as an exemplar of perfect propriety, all the more deserving to be proposed as such, because want of finish, and neglect—not of detail exactly, but of the subordinate parts, is the besetting sin of our modern architecture, much of which might be supposed to have been executed from hasty, unrevised sketches. Most of our buildings exhibit very offensive inequalities of taste, nor have we perhaps more than half a dozen that approximate to that *integrity of finish* which is displayed in this work of Mr. Barry's, which may be said to be perfected *ad unguem*. We here behold the full beauty of the Italian—not the Palladian style, purified from its defects, and all its baser alloy, and stamped by a serene kind of dignity that renders it truly captivating.

Both fronts are equally carefully studied, the south or

that towards the garden no less so than that facing Pall Mall, it being far from treated as merely secondary, notwithstanding that it is more screened from public view: nay, of the two, it exhibits most originality, and greater piquancy of expression, and is more picturesque in character; and on that account it is, perhaps, to be regretted that this elevation was not made choice of for the street front, as then it would have been plainly exposed to view. Perhaps too its design would have suited better for having the entrance at one angle; yet upon the whole it has the greater air of being a garden façade than the other, upon which latter we shall now proceed to offer some remarks.

To say that it is eminently striking would be in some degree doing it injustice, inasmuch as it would be attributing to it a quality which its particular excellence excludes, since its beauty is of that kind which makes little impression upon an ordinary or careless observer, who is far more likely to be smitten at first sight with the gaudy frippery and garishness of the terraces in the Regent's Park. This piece of architecture, on the contrary, is one which will not only stand the test of scrutinizing examination, but will be the more admired the more carefully it is scanned; nor is it till then that we perceive how carefully every part is elaborated, yet so subdued to the general effect that the character of the whole becomes refined simplicity. We are not presented with a bit of finery in one place, and a bit of sordidness in another, with something good here, and bad there, just as chance or convenience may direct; but perfect unity of taste pervades the whole:—it is arrayed *cap-à-pè* in one style of beauty. To 'begin at the beginning,' we should observe that there is more nicety of detail, and greater elegance is here bestowed upon a part generally considered as of very secondary importance, if not altogether extraneous, than is sometimes expended

upon a whole design; we allude to the balustrade, which, while it serves to screen the area, is made so rich and beautiful a *chaussure* to the whole front. The exquisite taste here manifested cannot be fully appreciated from the elevations, for although they are, both in regard to drawing and engraving, the two best executed subjects in this Supplement, they are upon too small a scale to show, so clearly as could be wished, the minuter details;* and no little of its richness and character arises from the delicate and peculiar kind of rusticating which ornaments the socle upon which the balustrade is elevated, and which renders it more effectual for its intended purpose.

If, again, we lift our eyes to the upper extremity of the building, we instantly perceive what unusual attention has been bestowed also upon that; for it is not the cornice alone, but the roof and cornice together, which constitute its decoration. So far, this building is almost unique among our metropolitan structures; for in general—we do not speak of ordinary houses—the roof is more or less a blemish to the rest of the design,—affected to be screened, but permitted to show itself, and huddled up with chimneys or other ugly excrescences; whereas such things ought to be either effectually concealed, or openly shown and treated as belonging to the elevation itself. The cornice, or rather *cornicione*, gives a majesty and richness to the whole façade, which we do not find produced by any of our modern copies of Grecian entablatures, in most of which the cornice looks poor and meagre, if not absolutely mean, in comparison with the

* A series of studies upon a larger scale, consisting of plans, elevations, and sections of this Club House, together with many of the parts at large, both exterior and interior, is now preparing for publication, after drawings by Mr. Hewett, which, for their extreme beauty and fidelity, have been allowed by those who have seen them to be most exquisitely delineated.

capitals of the columns, if the order be Ionic or Corinthian. Though it may appear strange to many that such should be the case, it is easily accounted for when we consider that in copying Grecian architecture we content ourselves with observing only one kind of proportion, that of relative dimensions, without paying any attention to that of relative degree of embellishment. The simply composed and shallow cornices employed by the Greeks were almost invariably placed above sculptured friezes; therefore, as far as regards decorative effect, the cornice was no more than a projecting frame or border to the reliefs beneath it, so that cornice and frieze together constituted the ornamental mass of the entablature, progressively richer than the capitals, while the interposition of the comparatively plain architrave between them prevented confusion. Such being the case, it is obvious that a greater number of mouldings would have interfered too much with the sculptures of the frieze,—that they were not required for embellishment, there being a sufficient degree of it without them, and that they would consequently have produced heaviness. It ought, besides, to be borne in mind that the decoration did not terminate with the cornice, but was continued by the range of antefixa immediately above it, and also by the ornamental tiles and ridges of the roof itself. When therefore we expunge all sculpture, both on friezes and within pediments, and place a shallow cornice above a naked frieze, surmounted only by a plain blocking-course, we delude ourselves strangely if we fancy that we are copying Grecian architecture, or conforming to its principles of design. According to our practice, instead of increasing in richness, all above the capitals of the columns becomes poor, the decoration of the order being suffered to terminate where, according to the practice of the Greeks, it may be said to have commenced. If therefore the frieze must be left plain,

the equipoise as regards embellishment ought in some degree to be restored by giving dignity and richness to the cornice, as in such case that has to perform singly the office which in Greek architecture it performed conjointly with the frieze.*

To return from what, if a digression, will hardly be thought an impertinent one, because it calls attention to a very grave error in the treatment of what professes to be Grecian architecture,—we resume our observations on the front of the Travellers' Club, by referring to the ground floor windows. Instead of rendering these at all ornamental features, the usual practice is to leave them quite naked, or very nearly so; in which respect, both Goldsmiths' Hall, and Crockford's Club house are exceedingly solecistical; for although in each of them the ground floor is included within the order, its windows bear not the slightest correspondence to those above them, being left utterly bare of decoration; which, so far from conducing to simplicity, quite destroys it, by combining two opposite and conflicting modes. In fact, though custom has rendered us in some degree insensible to its deformity, it is not at all less at variance with every principle of good composition, than it would be, where two series of windows are comprised within an order placed upon a distinct basement, to bestow dressings only upon the upper ones. What

* It is singular that we should not have perceived that our modern treatment of the orders renders the Doric entablature far richer than that of the other two orders, although the latter are considered as more luxuriant in their character; for its frieze is almost invariably permitted to retain its triglyphs, (unless when wreaths are substituted for them) although the metopes are not filled up with sculpture. In fact, we are not aware of there being in this country a single instance of sculptured metopes among all our numerous specimens of Grecian-Doric.

We avail ourselves of this note to observe that the elegant little Ionic loggia of St. Mark's, North Audley Street, by Mr. Gandy Deering, is indebted for no small share of its effect and superior beauty to the increased depth and richness of its cornice.

would have been the appearance of the Travellers' Club, had the lower windows, we will not say been left totally bare, but had had only architraves, and the trusses and tablets beneath them been suppressed? That perfect equality of character which now marks the design would have been at once destroyed, and the lower half would not have been of a piece with the other. At present, while due accordance is preserved between the two floors, the windows of the upper one are marked by increased richness, not only in consequence of having pediments added to them, but also by their Corinthian pilasters; a species of decoration that might be somewhat objectionable were an order employed for the general design of the front, because in such case, lesser columns or pilasters become monotonous repetitions of the larger ones. Here the case is different, and it is one also which excuses the pilasters being fluted, for they being minor features, the monotony arising from a number of vertical lines, and flutings upon a flat surface, prolonged for almost the entire height of the elevation, does not take place; while the enrichment thus bestowed upon the faces of these subsidiary pilasters, serves to render them more distinct and more clearly defined to the eye, which their want of greater size renders desirable.

Much of the beauty of this front arises from the ornamental string-course which marks the division of the two floors, and which may be said to prepare the eye for the *cornicione* that crowns the building, and forms a powerful climax in the scheme of embellishment for the entire composition. The only thing upon which censure can fasten, is the position of the entrance, which a regard to exact symmetry would have required to be in the centre; yet the necessities of plan forbade the door being so placed,—at least, threw considerable difficulties in the way, not but that we believe Mr. Barry could have surmounted them with

very little sacrifice of interior accommodation,—even with advantage in some respect, if not upon the whole,—had he considered it worth while to do so; but in fact, the slight irregularity now occasioned by the situation of the door, detracts hardly at all from the beauty of the design, certainly not from its quality of beautiful and consistent finish of detail. Every thing has some imperfection or other; Achilles himself was vulnerable in his heel; and it is therefore perhaps fortunate that the imperfection of this elevation is no other than what we actually find it; for some defect of a different kind might have destroyed its charm.

In the garden front the difference between the two stories is made more marked, the lower one being rusticated in a peculiar and unusually elegant style, whether as regards the disposition of the rustics, and mode of tooling employed for them, or the combination of smooth and rough surfaces. By this means alone, a very rich and picturesque species of decoration is obtained, and one which, notwithstanding its richness of effect, recommends itself by a certain sobriety, as it does not consist of adscititious ornament, but arises from the material itself being rendered ornamental. It is in fact one of the very best and most characteristic peculiarities of the Italian style; and is susceptible of great variety in regard to the mode of executing the rustics—their delicacy or boldness; and of still greater in regard to their arrangement, and the combinations depending on it.* It is therefore to be re-

* Minikin and finical critics have objected that vermiculated or deeply hatched rustics serve only to hold dirt. What squeamishly nice people! Let them consult an artist, and he will tell them that what their delicacy calls dirt, is colour. There is a great deal of nonsense, too, uttered about the dinginess of most of our public buildings; and dingy and dismal enough they may look in wet and foggy weather, and so does every thing else that is out of doors. But then who goes to look at architecture at such times, except it be some sagacious critic who

gretted, that instead of seeking to avail themselves of what might be turned to far greater account than has hitherto been attempted, our architects of the present day seem rather disposed to get rid of it altogether, substituting in lieu of it mere horizontal lines, the effect of which is as insipid and unartistical as it is monotonous. It must be admitted that is a convenient fashion, one which saves all trouble and contrivance, whereas the disposition and adjustment of the rustics according to the style here adopted, will occasionally cost more time and study than would be required for drawing the whole of a Grecian design.

In this example the rustication is extended, with much originality and happiness of effect, to the frieze, or whatever it may be termed, separating the lower floor from the upper one. The arrangement of the windows—the grouping of the three centre ones, without any break between them and the others, gives also an unusual character to this front, wherein variety is combined with repose and breadth of effect.

The interior is arranged with great ability, both with regard to convenience and picturesque effect, for which latter it is not a little indebted to the small but elegant internal court, of strictly architectural character. The plan of the principal or upper floor, which is here shown in a wood-cut, (on the same scale as the elevations) will assist us in describing the ground floor. The hall, which has a screen of two columns in antis, behind which is the porter's desk, includes the window next

would go to enjoy the prospect from Richmond Hill at twelve o'clock at night, and then growl because the sky made every thing as black as his hat, or black as itself. Let any one but such critic or his counterpart, a man-milliner, gaze on St. Paul's, and study its colour upon a brilliant sunny day, and them exclaim it is dismal, if he dare. It is almost a wonder no one has yet had sagacity enough to find out that shadows are very injurious to the beauty of buildings, and that the Chinese show their good taste in painting, by omitting shadows altogether.

to the entrance door. Although small in itself, it does not by any means look confined, there being a vista from it along the corridor (beneath that marked *b* in the wood-cut plan), which is lighted by three windows looking into the court, and to which there is an ascent of four steps through an open arch. The ceiling of both hall and corridor are arched; that of the former coffered, of the other panelled. A door to the left, immediately after ascending the steps, leads into the morning-room, (44 feet by 23.9') which has three windows towards the street, and a fire-place at each end. From this, a door facing the farthest window opens into the house dining-room, which is 27 feet by 28.9', and occupies all the space to the east of the court, or that corresponding with *l*, *m*, *n*, and *o*, in the upper floor plan. Beyond the principal staircase, which is seen at the end of the corridor through an open arch, is the coffee-room, below *r*, *r*, and *g*, occupying the whole extent of the garden front. This room is divided by piers and antæ into three compartments, in each of which is a fire-place, namely, one at each end, and another facing the windows, in the centre division. The dimensions are 68 feet by 24.9', and 18.6' high.

REFERENCES TO PLAN OF PRINCIPAL FLOOR.

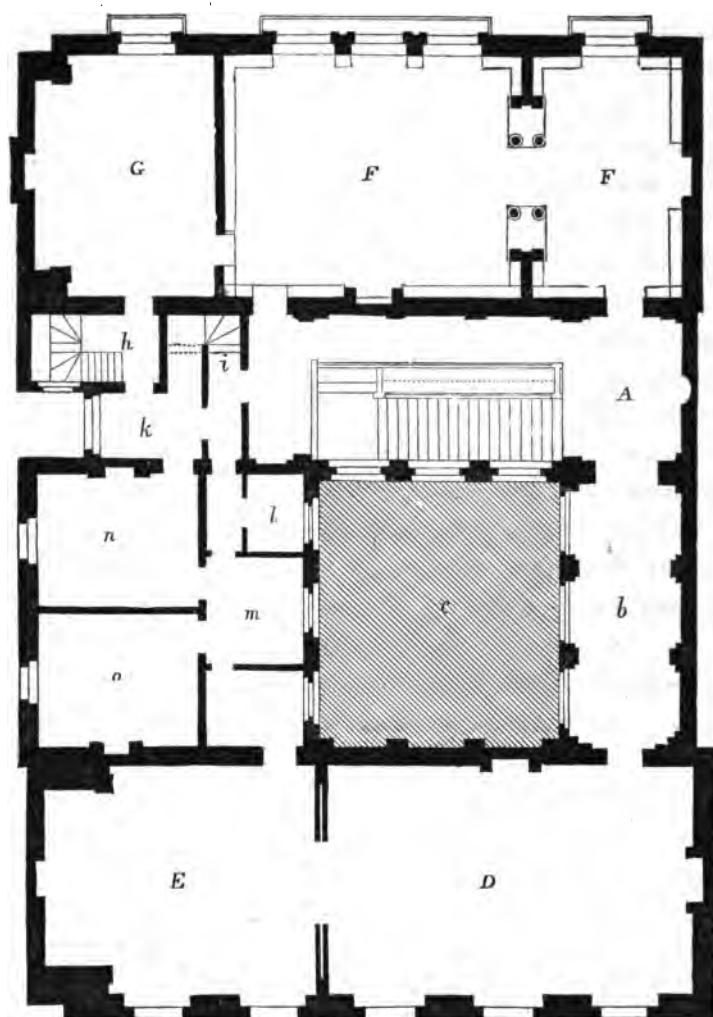
<i>A</i>	Principal staircase	45 x 16
<i>b</i>	Corridor	27 x 11
<i>c</i>	Court	27 x 25.6'
<i>d</i>	Drawing-room	39 x 23.9'
<i>e</i>	Card-room	28.9' x 23.9'
<i>f f</i>	Ante-library and library	48 x 24.9'
<i>g</i>	Reading-room	29.9 x 19.6'
<i>h</i>	Back-stairs.	
<i>i</i>	Stairs to billiard and smoking-room.	
<i>k</i>	Waiting-room.	

l Closet.

m Lobby.

n Groom of the chambers' bed-room.

o Card accountant's ditto.



The Libraries form a single apartment, divided off by double screens of Corinthian columns on a pedestal stylobate in continuation of the dado of the room, leaving a passage through the centre intercolumn six feet clear. Owing to this contraction of the opening, to the depth of the screen and the duplication of the columns one behind another, the perspective appearance acquires a high degree of pleasing complexity, and the larger or inner library is not so much exposed to view, on first entering from the staircase. Besides which, space is thus gained for a compartment of book-shelves at the ends of the screen, in each room. In the larger library the appearance of book-cases is continued quite around, (except in the open part of the screen), there being here jib doors, made to resemble shelves filled with books, before the doors indicated in the plan. Above the entablature is a deep frieze, forming a continued subject in bas-relief. The height of these rooms is 17.6', there being a billiard-room and smoking-room over them, which are lighted from above in the slope of the roof towards the court.

The Drawing-room and Card-room are much loftier, their height being 24 feet, or 19.10' to the top of the cornice, between which and the ceiling is a deep cove with coffers. The design of the Drawing-room ceiling is exceedingly tasteful, combining finished simplicity with richness in a very striking manner. In fact, all the details exhibit proof of having been most carefully studied; and the design of the chimney-pieces is no less happy than it is original. The *ensemble* is singular, noble, and chaste, and its beauty is of that sort which never palls upon nor wearies the eye, and which is certain of retaining its charm and value, let what will happen to be the reigning fashion of the day. That which has mere fashion to recommend it, must in time become *old-fashioned*, and as its first brilliancy and gloss wears off, look *triste*—perhaps

shabby: but no tarnish from atmosphere and smoke of lamps can obscure, much less obliterate, such refined beauties of form and design as characterize the Travellers' Club House. In short, highly as expectation may be excited by the exterior of the building, the interior will not disappoint it—and to what degree this is praise, the reader will be able to judge from the elevations themselves. We will only add, that the small interior court—a part of a building which has very rarely any attention whatever bestowed upon it, is in itself a choice architectural *morceau*, far more carefully designed and finished up than many façades which affect pomp, yet will hardly stand the test of even cursory examination; for the more closely they are inspected, the more apparent do their deficiencies and defects become.

THE NEW PALACE.

LITTLE as there was to admire in Buckingham House, there was nothing to excite criticism particularly against it, since it made no pretensions of any kind. It was dull, dowdy, and decent, nothing more than a large, substantial and respectable-looking red brick house; quite unsophisticated in its appearance, with the exception that it was garnished in the centre with four Corinthian stone pilasters in a taste partaking more of the Dutch than the classical style: nevertheless such intermixture of brick and stone has been regarded rather as a beauty than otherwise by one critic, M. Quatremère de Roissy, who gives it as his opinion that red brick serving as a ground to columns and entablatures, sets them off to greater advantage. Most certainly such contrast of colour and material does render the stone dressings more conspicuous, and where it is in unison with the style employed, such intermixture of material may be resorted to with advantage: but wherever orders—either Greek or Italian are employed, the effect is apt to be harsh and crude, as well as to partake of meanness.

The original, or rather the second mansion, was erected by John Sheffield, Duke of Buckingham, who has described it in a letter that has been frequently printed, and which is given in the account of the house in the second volume of Pyne's 'Royal Residences.' To the work just mentioned, we refer those who seek for information relative to the various

apartments * and the pictures contained in them ; contenting ourselves with remarking that although the mansion possessed several "fair and goodly rooms," it was by no means a model of architectural arrangement, being disposed with little regard to effect, and with still less to convenience. Every thing was on a secondary scale to the staircase,—not that even this was in itself particularly grand : on the contrary, it offered a rather pompous but disagreeable medley of painting and architecture, a conflict of two opposite modes of decoration, not at all reconciled together ; and where, with a good deal of playhouse deception, there was very little of either scenic illusion or effect.

That which more particularly calls for notice here, because it shows how very strangely opinions have shifted of late in regard to what is almost matter of fact, is, that Buckingham House should have been generally extolled for its amenity of situation, while its successor, the Palace, has been almost as generally censured on account of its locality, which has been represented as about the least eligible that could have been selected for the purpose. Hence it might be imagined

* Besides the view of the house, there are ten other plates, from drawings by Cattermole, Stephanoff, and Wild, showing the principal rooms ; but with the exception of the staircase and saloon, there is nothing at all remarkable in them, either in regard to size, decoration, or any thing else ; or rather they are remarkable for the homely and old-fashioned style in which they were fitted up and furnished. In fact, the furniture seems to have been ordered of the Chippendale or Sheraton of the day, and then committed to the housemaids to stow away in the different rooms as well as they could. For the most part it was either gouty-looking, without any dignity, or slim and gimcrack, without any elegance ; either sadly overdone, or sadly underdone. Among its whimsicalities were large *oval* mirrors, in frames garnished with sprig-work, and small square ones with cumbersome pediments over them. Bad, however, as was the taste thus displayed, it was more in accordance with the barbarisms of civilization then in vogue, than the pure classical forms for furniture since promulgated by a Percier, or a Hope, would have been.

that alterations materially for the worse had taken place since the time when the inscription—"Sic Siti Lætantur Lares," was considered the appropriate motto for a residence upon the very same spot. Such, however, certainly does not appear to be the case: it is true, the Mall is no longer the promenade of the '*beau monde*;' but the park itself has been greatly improved, its interior having been metamorphosed from a meadow with a formal, dingy canal intersecting it, into a cheerful, and tolerably picturesque pleasure-ground. The gardens at the back of the Palace have been improved quite in equal degree; so that either way the view from the windows must be sufficiently agreeable—nay, in this respect, perhaps the Palace has no cause to envy any other building of the kind in any European capital. Neither can it be objected that the locality is inconvenient with reference to other parts of the town; if such really be the case, it is an error that might have been foreseen from the very commencement, or earlier; and ought accordingly to have been protested against in due season: that season is now long past.

Would that there was as little to condemn in the building itself as its situation, whereas the one might have been greatly worse, and the other, nevertheless, infinitely superior to what it now is. Uglier structures of the kind there may be many; yet scarcely any one that is more deficient in grandeur and nobleness of aspect. Particular faults on the part of the original architect might have been corrected; not so the one pervading fault here observable, namely, the utter absence of dignity, occasioned by the puniness of the original idea, and the pettiness that stamps every individual feature,—both the *ensemble* and every part. Again, there is nothing at all approaching to originality of conception to indemnify us for errors of taste as to matters of design; both the arrangement and the composition being of the most common-

place and hackneyed kind. Mr. Nash appears to have sat down to his drawing-board without previous grasp of the subject, without any preparatory study,—further, perhaps, than his studies for the façades in Regent Street; without feeling in the slightest degree inspired to energy by the thought that the opportunity was then before him of achieving a worthy monument of architecture, or being incited to exertion by the apprehension of failure.

One would have imagined that he would endeavour to counteract as far as possible the unfavourable aspect of the Park front (owing to which it is always seen in shadow, except very early in the morning,) by boldness and contrast of outline, and by disposing some parts of the projecting wings in such manner as to catch the light prominently and detach themselves vigorously and sparkingly from the body of shadow in the background; instead of which, nothing of the kind has been even attempted, nor was any consideration given to the proper distribution of the masses. Whether the wings first erected were afterwards taken down merely because considered too insignificant in design, or for the further purpose of extending the interior likewise, we are unable to state; but whichever may have been the reason, that circumstance affords proof that the plans, so far from being deliberately considered, re-considered and perfectly matured, were adopted most carelessly; and it may be presumed, without there having been either models or perspective drawings* to ex-

* If models are in some respects far more satisfactory than perspective drawings, they are not so well calculated to guard against mistakes as to the appearance of the building, when beheld, as it of necessity must be, in combination with surrounding objects. In a model there is nothing to serve as a scale to the eye, and inform it directly and distinctly of the relative magnitude of the intended edifice; we may, indeed, be informed what the precise dimensions are, but we do not perceive through the eye either magnitude or the want of it, any more than in a

plain what cannot be clearly shown by means of elevations alone.

simple elevation: besides which, we are apt to consider a model from altogether different points of view to what the finished structure will allow. Perspective drawings, therefore, ought to accompany models in order to show what the actual appearance will be; but then it is requisite that they should be taken from the same points that the building itself will generally be viewed from, and also be made trustworthy in regard to effect and the shadows; for if a façade that will almost always be seen in shadow be represented with a powerful or striking sunshine effect, though the drawing itself may be all the better as a picture, it will be quite illusory, and will make a promise that the structure will afterwards be found not to fulfil.

In a work of such importance as the Palace, no oversight should have been allowed to occur for want of models and drawings of this description; yet that none were prepared, or else very defectively done, may be presumed from Mr. Nash's own confession, when he said he was not aware that the dome over the garden front would be at all visible from the Park. There is room likewise for suspecting that only one general draught of each elevation was submitted for approbation, instead of several variations of each, exhibiting corrections and *pentimenti*. In which case, Mr. Nash may be said to have thrust a design upon his royal patron, without affording him the opportunity of making any selection, or considering what improvements might be introduced into it. If Mr. Nash felt assured within himself, that he had done his very best—that further study would not enable him to better his design in any degree, either by getting rid of defects, or by introducing beauties—so far he may stand excused for not having attempted to do so; but, then, with such specimen of his very best before us, there can be hardly but one opinion as to his utter incapacity for the task he had undertaken, the barrenness of his invention, the feebleness of his ideas, and the paltriness of his taste. It may possibly be said that the architect acted under a control which he durst not resist, and was perhaps compelled to do many things quite at variance with his own judgment. It may have been so; yet if he thought that the profit attached to the task was a sufficient indemnification for whatever disgrace he might incur by it, it is but proper that as he chose to reap the former, he ought now to be made to bear the latter. It was certainly perfectly optional on Mr. Nash's part whether he executed the building or not; and he was not in such very necessitous circumstances but that he could have afforded to escape from ultimate discredit by at once declining the proffered *honour*. If he preferred the wages of disgrace, there is no more to be said about it. He made his bargain, and by that bargain his reputation must now abide.

While the general feebleness and triviality of taste manifest themselves almost at the very first glance, numerous specific errors become apparent, as soon as we begin to examine the composition, and consider it in detail. Whether it was thought that the small Doric order of the basement would by contrast serve to give comparative importance to the upper one, the reader will decide for himself; but it certainly looks very insignificant in proportion to the whole building, and repulsively harsh in immediate contact with a Corinthian whose proportions and decorations cause the other order to appear almost clumsy and rude. The contour of the columns themselves is not the best that could have been selected; besides which, the order is exceedingly imperfect as an imitation of the Grecian Doric, owing to the entire omission of the frieze,—upon which, next to the columns themselves, the peculiar character of that style mainly depends. Here, then, we are presented with an exceedingly poor and maimed representation of the order, in a building where it ought to have been finished up in the most perfect manner possible. In one where it was obvious that economy was a primary consideration, and that no more than a certain degree of effect could be aimed at, there would be the excuse of necessity for thus paring down the order, whereas in the present case there is none whatever. It is possible that the difficulty of adjusting the triglyphs to intercolumns of different widths, and where some of the columns are coupled, others placed singly, induced the architect to resort to the expedient of evading it altogether by entirely suppressing the frieze. Yet if he found the order too obstinate to admit of being converted to his purpose by any other means, that very circumstance ought to have led him to suspect that it was altogether ineligible, and therefore

at all events to be discarded, whether he substituted any other in lieu of it, or not.

Mr. Nash's taste was so utterly devoid of sympathy for Greek architecture, that he would have acted more discreetly had he not suffered any thing affecting to approximate to it, or reminding us of it, to intrude itself into his design. That he had not the slightest notion of the Grecian Doric style, beyond the mere form of the columns, is obvious from the totally opposite taste shown in the doors and windows introduced within the lower colonnades. This is more particularly the case in the small pavilion, on the north side of the north wing, where within a recess, between coupled Doric columns, occurs a door of quite Italian character, with a pulvinated frieze carved in imitation of leaves, and surmounted by a pediment. The only meritorious thing belonging to the Doric colonnades of the ground floor is, that there are no windows within them on the sides towards the court, owing to which those parts acquire somewhat of breadth and repose. Had columns been omitted below in the front of the wings, it would have been better; or had those parts consisted of a small entrance loggia, (recessed for the door) with two columns between antæ, so disposed as to form only a single intercolumn corresponding with the centre one of the upper tetrastyle. These last-mentioned portions of the façade would, again, have been materially improved by the addition of either square pillars, or antæ, at their angles; whereby the wings would have acquired a little more substance and breadth, as well as appearance of solidity, and these lesser porticoes would have been made to accord in some measure with the centre one; whereas, at present, consisting of only four single columns each, while the other has eight coupled ones, they look as

much too light as that does too heavy,—a defect that is even increased by their relative positions, because those attached to the wings being more exposed, and their angles forming angles of the building, they required to have the appearance of greater strength, instead of which they have now the look of being comparatively slim and weak.

By far the most solecistical feature in the whole design is the centre portico, coupled columns being decidedly improper as we there find them applied. Without going quite so far as Algarotti and others who would proscribe altogether the practice of putting columns in pairs, nor admit them under any circumstances whatever, we certainly cannot be reconciled to them when disposed as a prostyle crowned by a pediment; not merely because we have no ancient example as a precedent, but because the effect so produced is highly disagreeable in itself, attended with a mixture of both heaviness and irregularity. In a small composition where there are only two columns so placed for the sake of obtaining a wide space between them, the eye is not struck by an irregularity; while, again, in such extended colonnades as those at Greenwich Hospital, irregularity is rendered regularity by repetition; but when, as beneath a pediment, there are fewer columns, and we are accustomed to behold them placed singly, to put them in pairs becomes offensive, more particularly in prostyle; for then there must be three columns grouped together at each angle of the portico, which, though it gives the expression of strength, also occasions an unpleasing degree of heaviness, and makes the intercolumns between each pair in front look too much like gaps. In the present case, the three columns at the angles of the centre portico are additionally objectionable, because they tend to make the porticoes of the wings look quite poor and weak by

contrast, at the same time that the latter cause the larger portico to appear crammed up with columns.

This upper order is upon much too insignificant a scale, especially in the centre portico, in which, if no where else, the columns ought to have been carried up at least to the top of the attic against which the roof of the pediment now abuts. An octastyle of such dimensions, with three windows within it corresponding with the alternate intercolumns, would have secured to the building at least one commanding feature; and had it been loftier than the rest, it would have produced much variety of outline—all the more desirable, as the front is seen in shadow against the sky: whereas at present even the pediment does not display itself above the general mass, owing to its being backed by the attic, which was afterwards adopted in order to give additional height to the edifice.

The small pavilions terminating the mass described by the attic might elsewhere pass for pretty, and so far be commendable where prettiness was a sufficient merit; but here their sole recommendation is that they cause the portico to appear by comparison a degree less objectionable than it otherwise might do. The most that can be said in their favour is that they repose well on the parts beneath them, which being flanked on either side by one of the columns of the lower order, acquire an appearance of greater width, and likewise tend to give value to the recessed parts of the colonnades. The remaining portions of the front between the pavilions and wings stand considerably backward, and are likewise extended a little beyond the line of the elevations towards the court; and both these circumstances, which will be better understood by consulting the plans, give a certain degree of variety and play to the angles of the court, that would very well have borne to be increased by carrying

the extremities of the body further behind the wings. The side elevations towards the court (of which that of the north wing is shown in one of the engravings) are upon the whole the least exceptionable parts in the building; but would be more suitable as separate façades applied to some other purpose. In fact, notwithstanding that much of the effect is lost in outline elevation, the design shows to greater advantage upon paper than in the building itself, where the architecture has a rather poor and ordinary look, and appears to be on too contracted a scale. One thing that deserves commendation is that the wall within the colonnades is not cut up by any windows; and so far the order is well introduced; yet on the other hand, the balustrade above the entablature does not at all accord with Grecian Doric columns.

The garden front is generally allowed to be more satisfactory than the other; and if we can be content with a certain elegant mediocrity of style where we might expect to meet with both nobleness and richness of character, it may be permitted to pass without further comment, than that it would have been still better had not the windows of the attic story been so large, and had their balusters been omitted. The south side has no pretensions to be considered a front, and therefore it would have been more judicious not to continue the enrichment of the frieze; because not only is that embellishment quite thrown away, but it occasions an offensive degree of incongruity, and by making such display of decoration, causes us to feel the more forcibly both the homeliness of aspect, and the irregularity of that elevation of the building. Taken by itself, the small Ionic screen and portico, extending here along the lower part of the east end, is a pleasing feature, and would at one time have been considered a very classical production. Yet it is only when looked at without reference to any thing else that

it satisfies the eye, for it has no connexion with the part of the building behind it, which, by its mass, merely serves to make it appear absolutely insignificant as to size. So far this minor elevation must be considered as a separate composition, whose portico, we should observe, has recently been barbarously disfigured, a little window or rather peep-hole having been made on each side of the door!—though hardly for the mere purpose of admitting light.*

If we are unable to discern any merit in the exterior architecture of the Palace, any of the qualities that ought to belong to it as a national work, we may be the more readily excused for speaking of it as we have done, when we find Mr. Britton has just been telling her Majesty, in a dedication to her, that, “excepting Windsor Castle, the royal palaces are a reproach to the monarchy, and to the nation:” further that, “if the metropolitan parks had a royal palace adequate to their scenic character, and to the wealth and genius of the kingdom, we should not shrink from a comparison with any capital in the world.” Perhaps the interior of the edifice will be found more satisfactory: although rather deficient in due provision for court parade and *représentation*, considered merely as a residence it is vastly superior to the Tuilleries, and many other royal *habitats*, which appear intended to illustrate the sarcastic *quam bene non habitat* of the Roman epigrammatist. “It may be proper to remark,” says the writer above quoted, (*i. e.* the Britton, not the Roman) “that the modern palaces and mansions of Europe

* If apertures were required here in order that the porters may keep a look-out and see who approaches the entrance, it would surely have been better to disguise them by some contrivance, or render them ornamental. The former could have been done by perforated sculptured masks, after the fashion of those to the closets in the upper part of the hall at Great Chalfield Manor-house; the latter, by panels filled with open scroll work, with glass behind it.

far surpass those of the ancient world in all the essentials of symmetry, beauty, adaptation, and even comfortable accommodation." Surely that "*even*" is exceedingly *odd*; for though we do not pretend to be very well informed as to what the palaces of the ancient world really were, we strongly suspect that the best of them were, in point of comfortable accommodation, greatly inferior to the residence of an English gentleman of moderate fortune. That modern palaces surpass those of antiquity in the other essentials alluded to, is infinitely more doubtful, and a point not at all likely to be now satisfactorily elucidated, because what the latter really were must remain entirely matter of conjecture.

Having thus, like the archangel—

" paused awhile

As one who in his journey bates at noon,
Though bent on speed,"—

we now, like him, though not perhaps with "transition sweet," "new speech resume," and proceed to give as full an explanation of the plans and interior of the Palace, as circumstances will permit us to do. The entrance beneath the lower portico opens immediately into the grand hall *a*, 55 feet by 36, and 18 high, that is, measured by the space within the columns, for the extreme length including the staircase *b*, is 95 feet. The coupled columns shown in the plan are of the Corinthian order, and each consists of a single piece of veined Carrara marble with a base and capital of mosaic gold; which material, however, is now found not at all to answer, as it very quickly tarnishes and becomes quite dull, even when not exposed to the weather; therefore, in all probability, those parts will be refreshed by gilding. This hall is not without some degree of effect, owing to its being on a lower level than those divisions of the plan which are in continua-

tion of it, and which, disclosing themselves beyond the columns as the spectator advances, impart considerable scenic quality to the design. In the day time the hall receives its principal light from the upper part of the staircase, for it derives comparatively little from the windows, owing to these being so few, and to the great depth of the portico before them. This defect—if it be one, which may very fairly be questioned, is redeemed, in the eye of an artist, by the brilliancy of the staircase, where the light is concentrated, and is rendered all the more powerful by the *demi-jour* of the foreground; while on the side facing the entrance, the depth of shadow behind the columns in the hall completes the chiaroscuro of the picture,

“Where gleam and gloom their magic spell combine.”

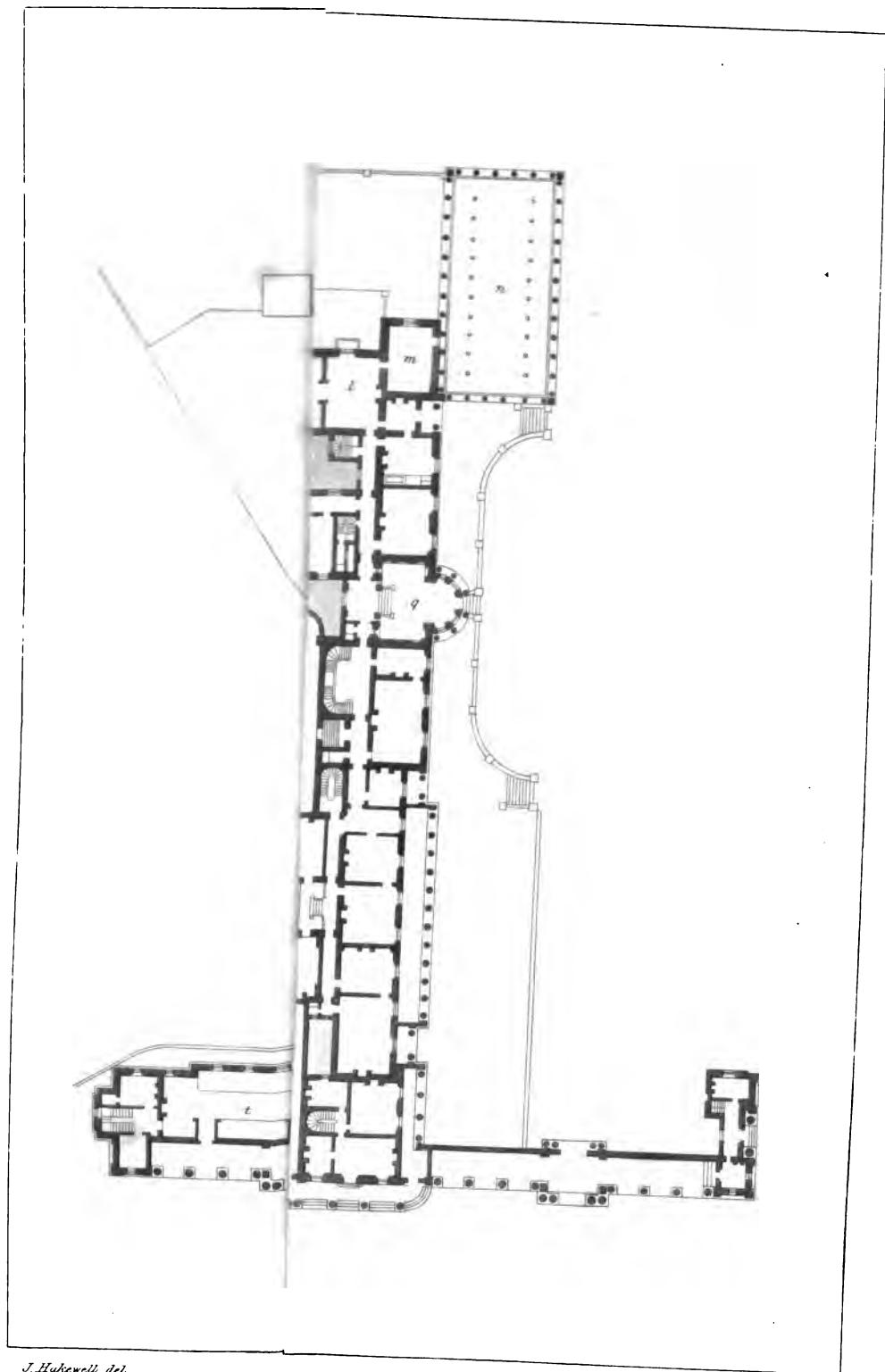
The space thus partially opened to the hall not only produces much picturesque variety, combined with an agreeable species of intricacy, but also contributes not a little to the idea of magnitude in the plan, and not the less so because its full extent does not reveal itself until it is entered, when the spectator finds himself in the centre of another long hall, with a vista on either hand of him terminating in a nearly octagonal tribune, whose diameter is somewhat less than the width of the centre division. This second hall *c*, which is 180 feet including the tribunes, or exclusive of them 134 feet in length, by 36 in width,* is decorated with coupled columns, like the first one, and like that has a panelled ceiling, but being on a higher level, is not so lofty by two feet. It was originally intended for a sculpture gallery, and passes under that name, notwithstanding that no statues have been placed in it. Perhaps it will be thought to have been from the first very ill-suited to any such purpose, it being very

* In a note at page 54, the dimensions of some libraries have been given, and as a similar memorandum we here insert those of a few galleries, and other

imperfectly lighted by day, nor are there means of admitting the light in such manner as would show statues to advantage. Yet this would be of little if any importance, because its display as a gallery would be chiefly required of an evening, when, were it properly lit up, statues would be seen to the utmost advantage; nay it is not uncommon for sculptors at Rome and other places abroad to have evening exhibitions in spacious rooms, in order that their size and proportions may be the more readily compared with those of the one here described.

	length.	width.	height.
Gallery—Castle Howard,	164	24	24.6'
— Woburn, (Pictures),	113	18	
— — (Sculpture),	136	25	
— Holderness House,	120		
— Holkham,	105	21	23
— Hardwick,	166.4'	22.5'	22
— Wentworth Castle,	180	24	30
— Chatsworth, (Sculpture,)	103	30	22
— — Banqueting Room,	81	31	21.6'
— Hatfield,	163.6'	19.6'	15
— Bridgewater House,	94	24	22
— Sutherland House,	126		40 in centre
— Sion House,	130	13.10'	15
— Versailles,	231	35	48
— Chequers' Court,	80	16	13
Arundel Castle, Baron's Hall,	115	35	
— — Library,	120	24	
College of Surgeons, Museum,	91	39	35
— — Library,	72	29	32.6'
Baynard Park, Hall,	45	23	50

The gallery at Castle Howard is in three divisions, of which the centre one is both wider and loftier than the others, being an octagon 38 feet in diameter and height. That at Holkham has also a triple arrangement, but of very different character; for there the ends are formed into octagonal tribunes, whose diameter agrees with the width of the middle compartment, while their height is 8.9' more than that of the latter; besides which they are almost separated from it, the openings between the divisions being only an arch within a recess, at each end of the centre space.



J. Haweill del.

J. Haweill sc.

in their studios, as they consider sculpture to be beheld most favourably by artificial light.

Could the two octagons or tribunes have been lighted from above, the effect would, undoubtedly, have been very greatly enhanced; the *coup d'œil* would have been far more picturesque, and would have been of a very unusual kind, owing to the light being admitted only at the extremities, with a great extent of length between them. At present the chief objection is, not on the score of any particular inconvenience, but that there is not sufficient light to give due architectural effect to the tribunes which terminate the perspective. An alteration, however, has recently been commenced under the direction of Mr. Blore (who has, in other respects, much amended the original plan) which will materially improve this gallery, by providing another principal staircase on what is now the small enclosed court at its north end. An opening into the staircase from the gallery will, therefore, be substituted for the present window *d*, by which means not only will the light be materially increased, but about thirty feet more be added in continuation of the gallery.

The four rooms *e, f, g*, and *h*, in the centre of the west front, are fitted up as libraries, and the first one (which is 72 feet by 30, or including the semicircular portion, 67 feet) is used as the council-room. Beyond *h*, is an anteroom *i*, communicating with the north tribune of the gallery, and with two of the Queen's morning or private sitting-rooms *k, l*; from which latter the northern conservatory *n*, may be entered through the staircase *m*.* at the other end of this front is the private dining room *o*, which has four marble columns at each end, the principal door being placed in

* This staircase is about to be removed, and the one above mentioned substituted in lieu of it; whereby, besides the improvement already spoken of, an additional room will be obtained on each floor.

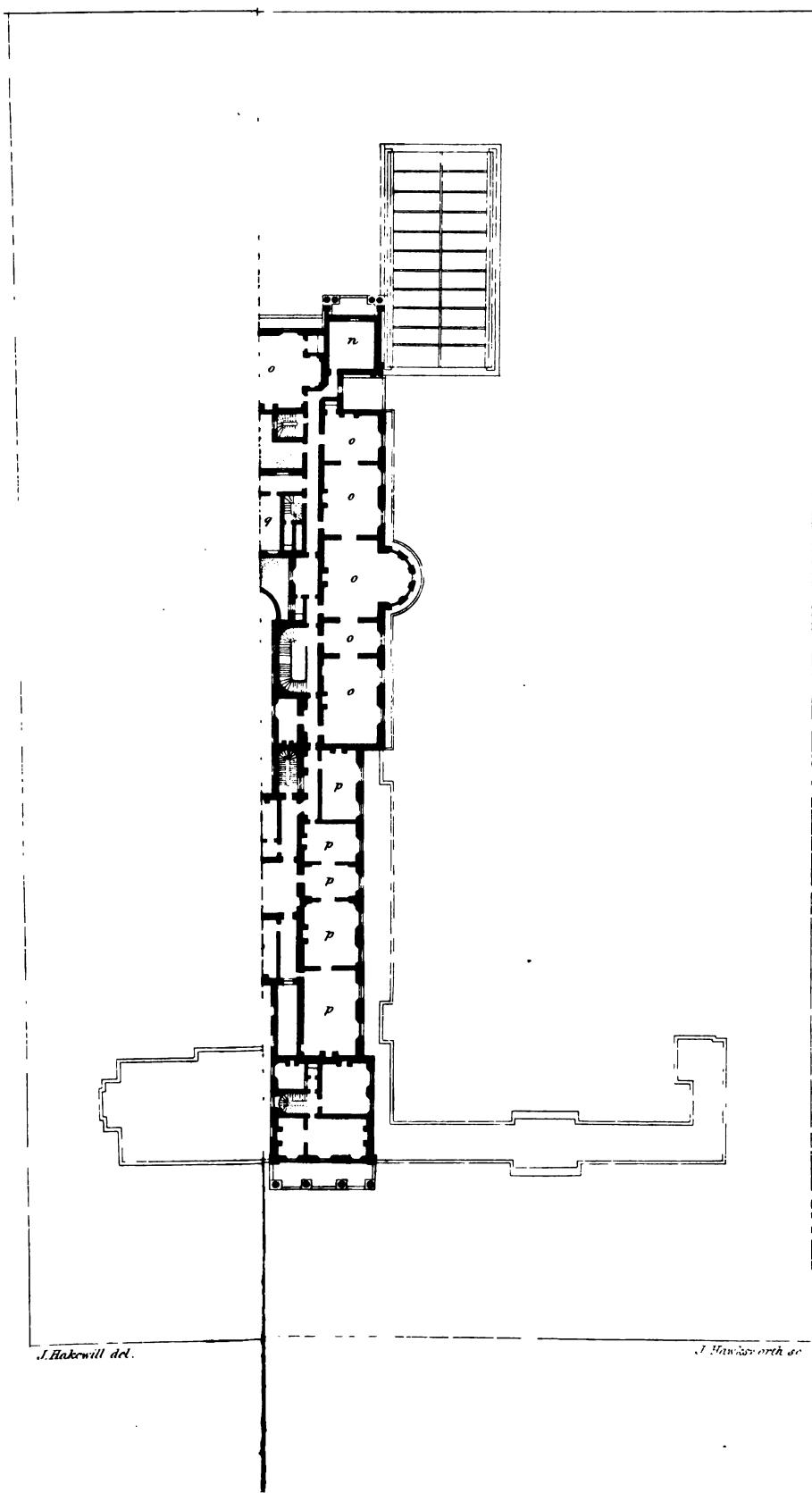
a recess decorated similarly to that containing the side-board: the walls are coloured of a pale sea-green tint. In this room is Stanfield's picture of the Opening of London Bridge. This suite of private apartments has an air of simple elegance, and unostentatious luxurious comfort, enhanced in no small degree by the windows opening immediately upon the terrace extending between the two conservatories. The view before them is, it must be owned, very confined in comparison with that commanded from 'Windsor's height,' but nevertheless a very enviable one,—a mimic 'Arcady' embowered in deep foliage, that completely excludes the idea of Pimlico—a gay, delicious solitude, rescued from the *fumum strepitumque Romæ*.

—Let us return to sober prose, and prosy description.

We have not the means of specifying the appropriation of the individual rooms much further, beyond stating that *p p* are waiting-rooms, *q* an entrance hall from the garden, with grey marble columns, and a pavement of white marble with small black squares; the octagon, *r*, the plate room, *s*, the principal porter's lodge, and *t*, the guard-room.

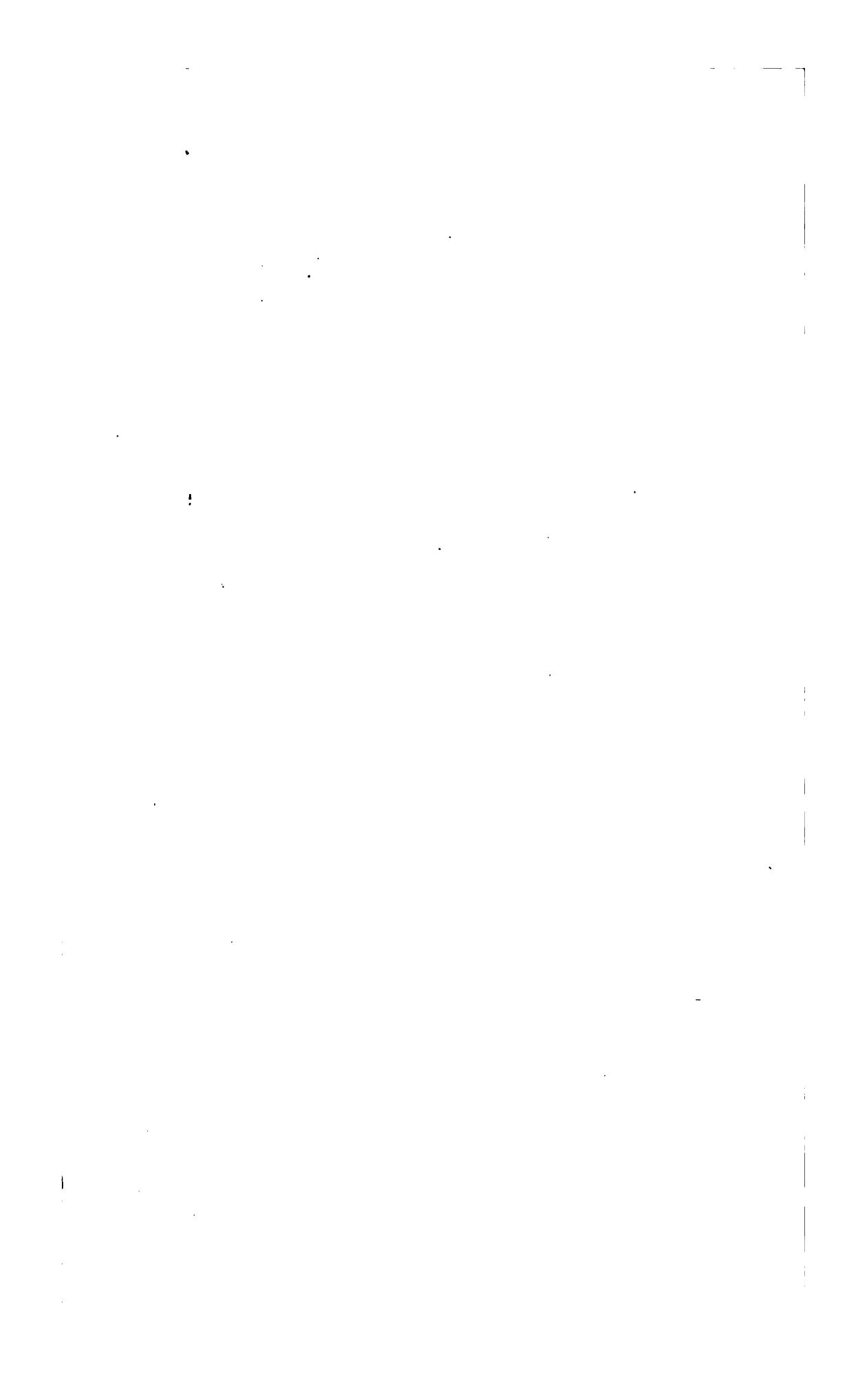
In explanation of the plan of the upper floor, we commence at the principal staircase *a*, where a broad flight of marble steps leads up to the first landing, from which the stairs branch off right and left, and beyond which is another flight through *b*, into the gallery *c*, leading to the chapel *d*.* From the upper landing of the staircase the small ante-room *e*, leads into a larger one *f*, whose windows open upon the upper portico, through whose columns a very striking view is obtained of the marble arch, relieved by the deep foliage of the trees in the Park. This saloon is 44 feet by 35, and 32 in height, which is that of all the state apartments on this

* This chapel, which is lighted from the ceiling, and was at one time intended to be fitted up as an armoury, is not yet completed.



J. Haworth del.

J. Haworth orth sc



floor. It is hung with striped and watered satin of a dark green colour, relieved by gilded borders and mouldings; but the effect, though stately, is rather too sombre. Adjoining is the Throne-room *g*, which is hung with rich crimson satin, striped and watered. The ceiling is very richly carved and gilt, and heraldic emblems, on a gold ground, are introduced as decorations beneath the cornice. Within the alcove at the upper end stands the throne upon a platform raised three steps above the floor of the room, and carpeted with crimson velvet. The canopy above it is of the same rich material, and about eighteen feet high. The piers which separate this alcove from the rest of the room are adorned with two figures in white marble representing winged genii, supporting the ends of gilded garlands, which are suspended along the soffit of the cornice between the piers. The door on the side facing the windows opens into

THE PICTURE GALLERY *h*, which is somewhat shorter than that on the ground floor, having an alcove only at its south end; and as it is considerably more than double the height of the former, its proportions are altogether different. It is lighted entirely from above through seventeen lantern-compartments in the ceiling, glazed with richly diapered ground glass. There are five chimney-pieces of white marble, richly sculptured, and the three principal door-cases are adorned with caryatides executed in scagliola, in imitation of the same material. The floor is inlaid wainscot, and the walls are adorned with numerous pictures, most of which were formerly at Carlton House.* The door facing that opposite the

* The Editor has not been able to obtain a complete list of the pictures, but among them are the following subjects:

Du Jardin—Landscape and Cattle.

Berghem—Landscape.

Cuyp—Horses and Cattle.

east saloon or first state ante-room gives access from the gallery into the

WEST SALOON or second ante-room *i*, which has a chimney-piece on each side of that entrance, in order to obtain folding doors affording a vista along the centre line of this and the two adjoining drawing-rooms; which effect is still kept up when the doors are closed, as they are panelled with large plates of mirror. The columns and pilasters (of the Corinthian order) are of brilliant purple scagliola, and the walls are hung with yellow figured silk, at least as much as is seen of them, which is but little, the compartments between the columns being nearly occupied by large mirrors, descending to the floor. This last has a border of satin and holly wood inlaid with devices in rose and tulip wood; and the floors of the other principal rooms are similarly ornamented. If this saloon strikes the eye of the common observer by its general splendour and sumptuousness, to that of the admirer of art it offers a more refined and intellectual enjoyment in the contemplation of the three beautiful subjects in relief by Pitts, who in this and the two adjoining rooms has given

P. Potter—Cattle.
Vaudervelde—Farm Yard.
Teniers—A Public House.
De Hooge—A Card Party.
Mieris—A Festival.
Wouvermann—Peasants in a Booth.
Ostade—Boors Smoking.
Metzu—Girl selling fruit.
Gerard Douw—The Sick Chamber.
Rembrandt—Ship-builder and his Wife.
Vandyke—Christ healing the Sick.
De Loutherbourg—Carnarvon Castle.
Sir J. Reynolds—A Venus.
Sir D. Wilkie—George IV. at Holyrood House.

incontestable proof of his powers of graceful and poetical conception. In this room, the bas-relief or frieze on the side facing the bow, represents Eloquence; that on the south side, Pleasure; and that on the opposite one, Harmony.

The last-mentioned subject was intended to be allusive to the purpose of the adjoining apartment *k*, which was originally destined to be appropriated as a music-room, but is now generally styled the *Yellow Drawing-room*, from its pilasters being of that colour. The hangings are of rich silk, patterned in gold and white, and the rest of the furniture and embellishments is in a style of similarly *recherché* costliness. Like the preceding one, this room has a series of sculptures by the same talented artist, forming twelve reliefs, descriptive of the Origin and Progress of Pleasure: viz. Love awakening the Soul to Pleasure—The Soul in the Bower of Fancy—The Pleasure of Decoration—The Invention of Music—The Pleasure of Music—The Dance—The Masquerade—The Drama—The Contest for the Palm—The Palm resigned—The Struggle for the Laurel—The Laurel obtained.

In the above suite of poetical allegories, where the personifications are represented under the form of children, or youthful genii, the artist has manifested great taste and ingenuity, as well as readiness of invention.

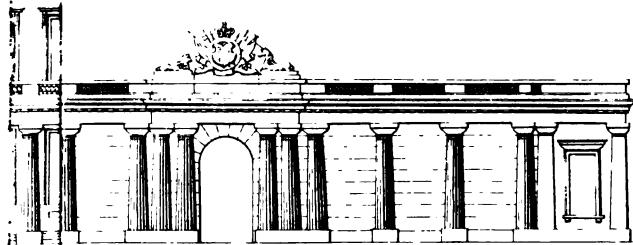
This room communicates with her Majesty's private apartments; accordingly it is that by which she enters the state rooms, and where the more distinguished visitors are permitted to present themselves to her.

The Drawing-room *l*, on the south side of the Saloon, is the most spacious one in the suite, being 68 feet long, whereas that just described is but 46. It is therefore made use of as a Ball-room, and so named in the official accounts of her Majesty's parties. Here the shafts of the columns and pilasters are of bright crimson scagliola, with gilded bases and mould-

ings. The window-draperies are of crimson velvet, and the walls are hung with figured silk. The ceiling is curved elliptically, and within the arches thus produced above the cornice are three reliefs, representing the apotheosis of the three great British Poets, Spenser, Shakspeare, and Milton,—thus arranged: Shakspeare at the north end of the room, Spenser at the opposite one, and Milton on the side facing the windows. Each of these compositions comprises a number of figures besides the principal one, and the extremities of the curved compartment containing it is filled up with exceedingly rich and graceful arabesque foliage, which serves as a tastefully fancied framing to enclose the groups. Like the preceding, these sculptures, too, are the works of the same mind and hand that conceived and executed those two magnificent achievements of British art, the Shield of Hercules, and the Shield of Eneas.

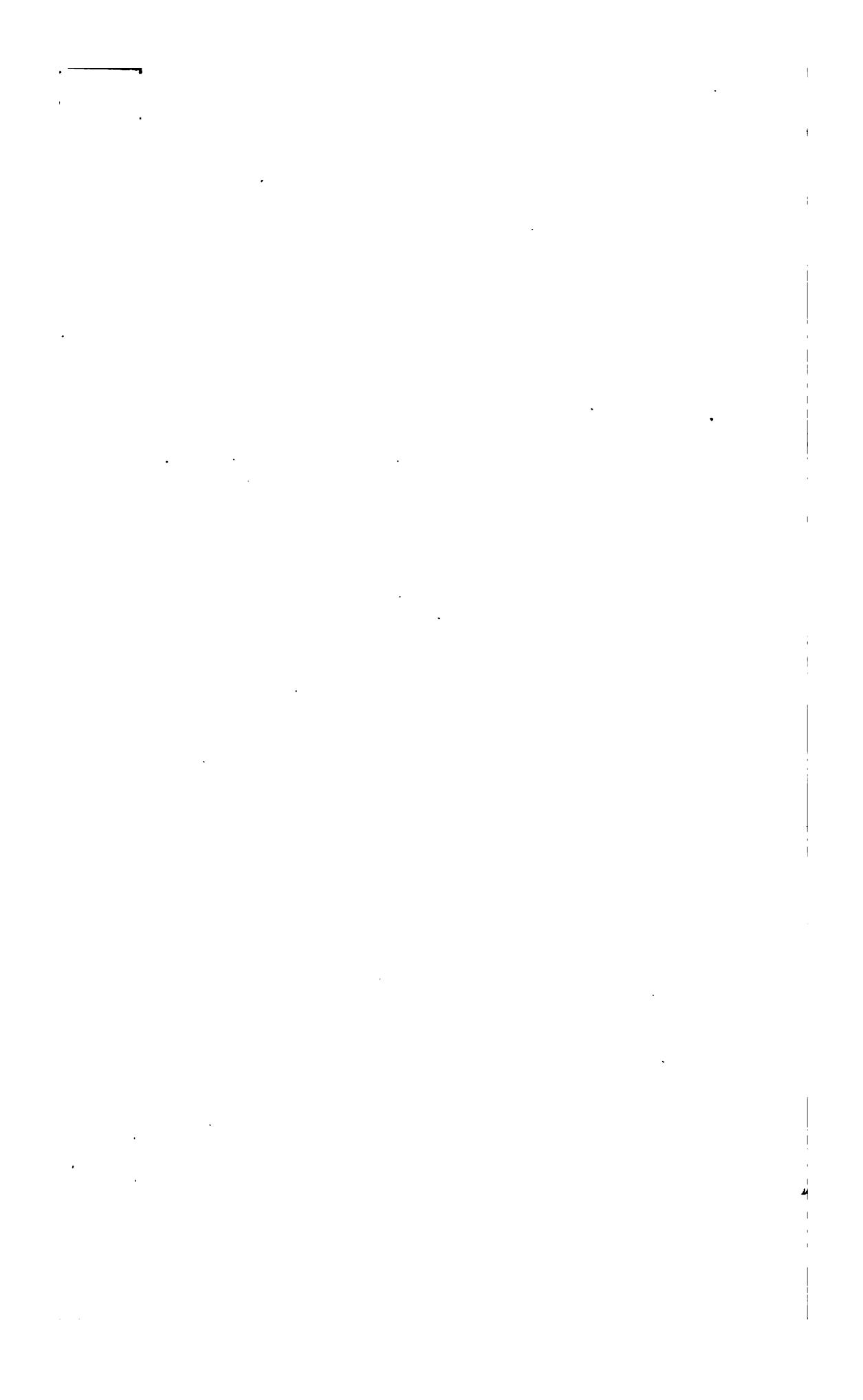
The Dining-room *m*, adjoins the preceding apartment, and is nearly of the same extent, or including the side-board alcove, somewhat more, its length being 60 feet clear of the alcove, and 72 with it. Consistently with its purpose, this room* is more simply decorated than the others, though its walls are hung with silk, which, if not exactly an appropriate and characteristic style of fitting-up for a banqueting-room, is, in this instance, somewhat excusable, because it serves to keep up some degree of unity in the suite, and to give to this room somewhat the air of being another drawing-room, whereas otherwise the number of evening rooms would be reduced to three. Should any material alterations take place, as is by no means improbable, the three rooms at the north end of the west front will most likely be converted into

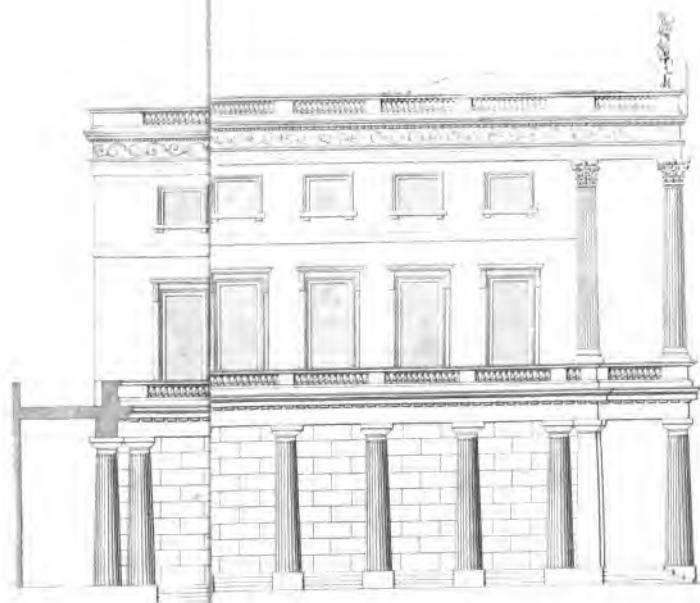
* One novel and pleasing idea here shown consists in the upper or mezzanine windows being masked internally by an inner plane of painted glass, so as to assume the appearance of panels containing circular transparencies.



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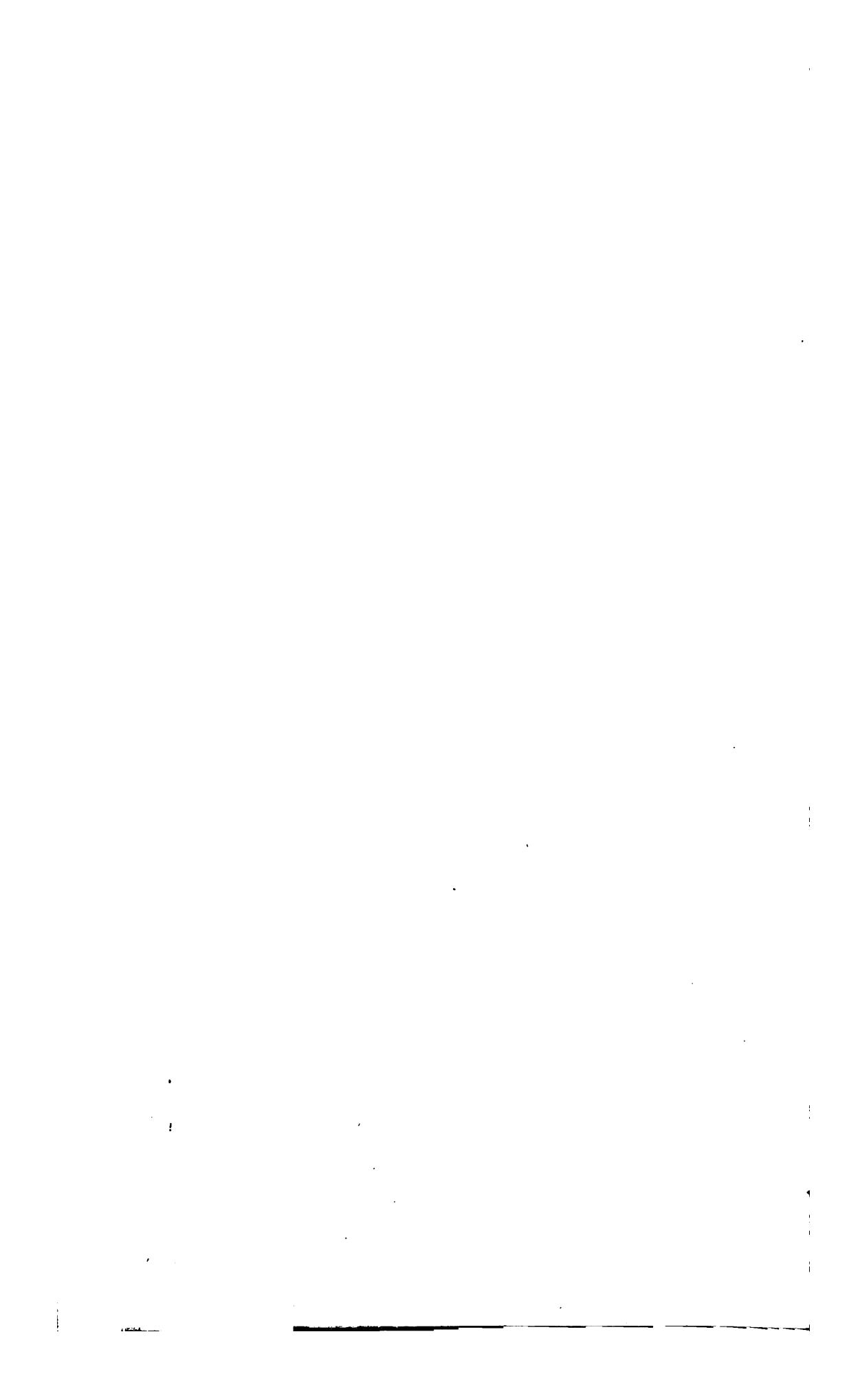
J. Henr. W. Smith, Jr.



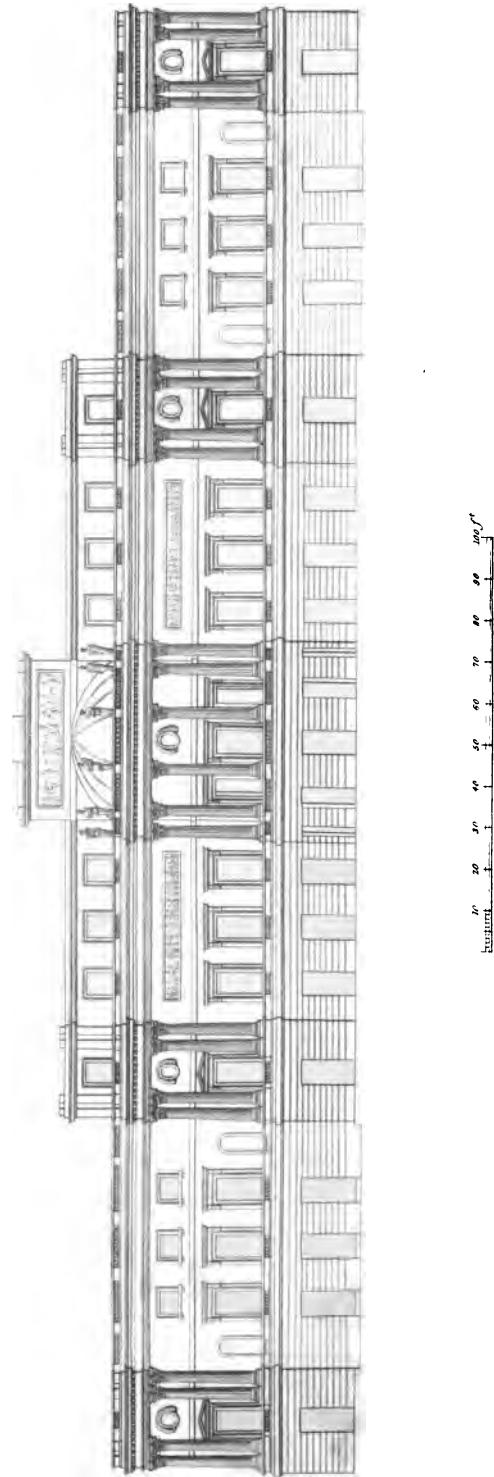


J. Haworth del.

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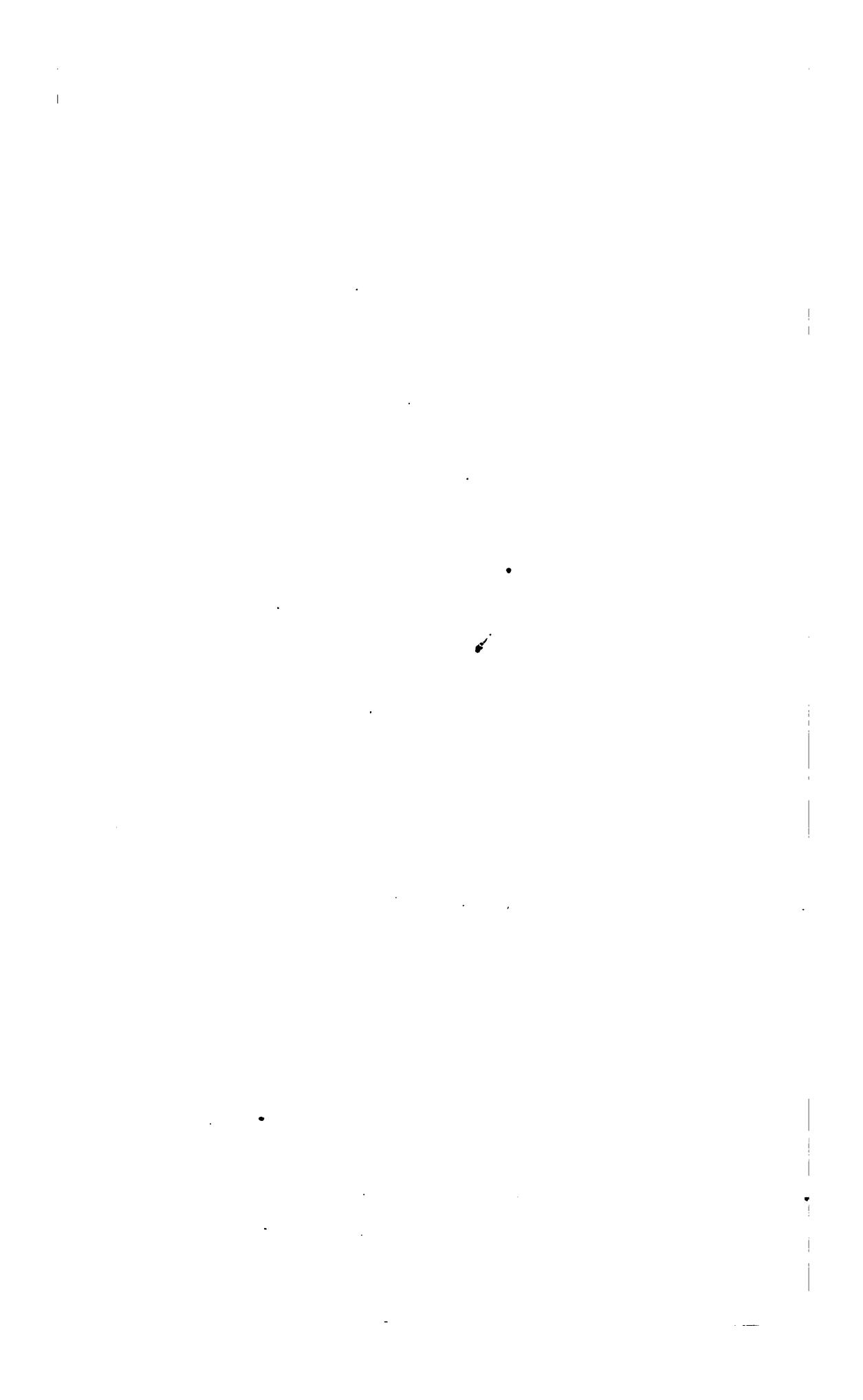


BUCKINGHAM PALACE.
WEST OR GARDEN FRONT.



John Claude Natale and Library, 59 High Holborn.

J. Haworth sculp.



one large one, and thus the state apartments be made to extend along the whole of this side of the Palace.

The three rooms just mentioned, and the others marked *o*, form the Queen's suite of private apartments; and the adjoining ones, marked *p*, are those of the Duchess of Kent. The others at the east end of that wing are occupied by persons belonging to the Lord Chamberlain's department; while the whole of the south wing, from the Chapel, is appropriated to those connected with that of the Lord Steward. The two rooms marked *q q* are those for the pages in waiting; and *n* is the table decker's room, adjoining the Dining-room.

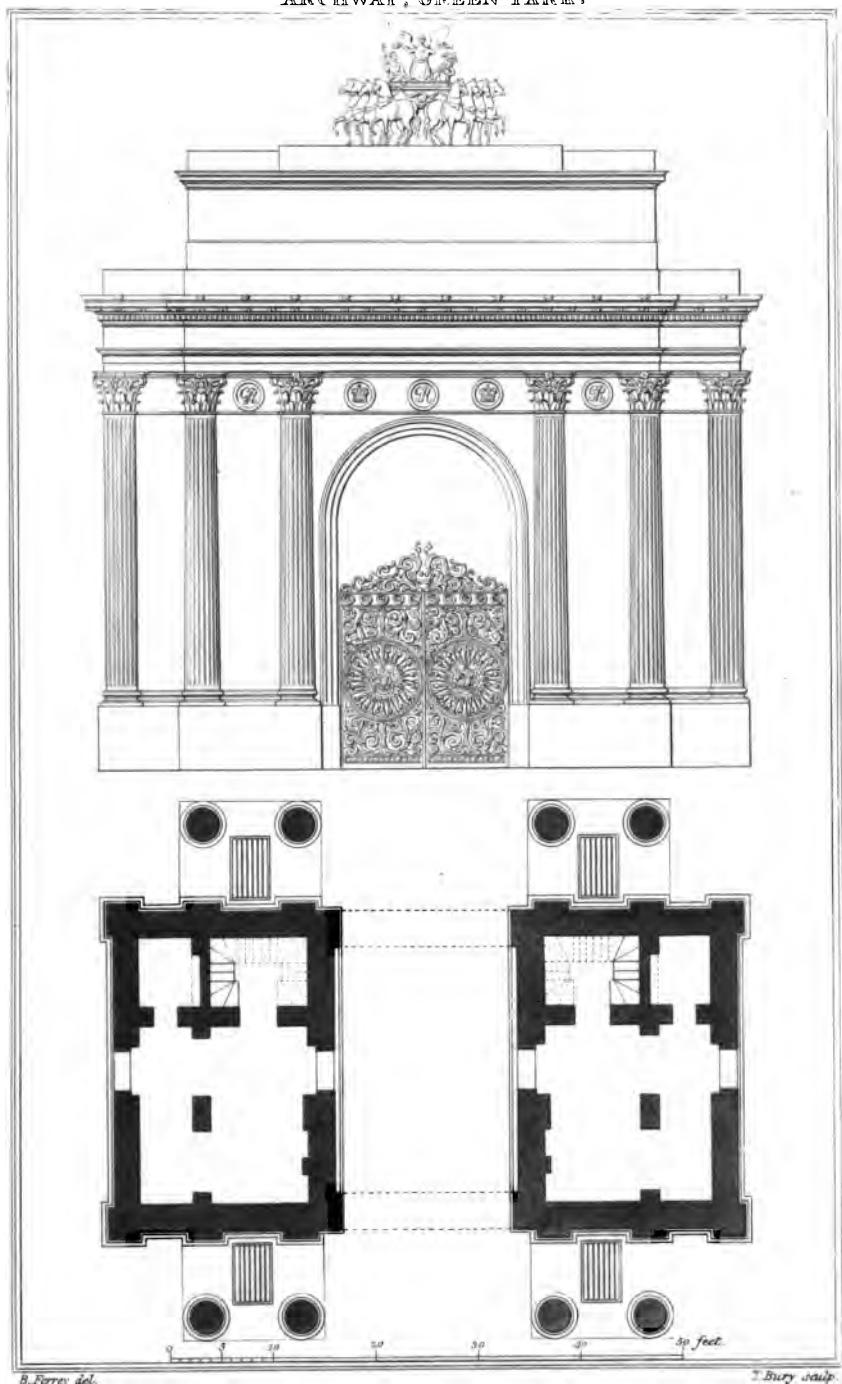
The whole of the basement beneath the ground floor is occupied by rooms for various offices; besides which there is a low range of buildings containing other offices, extending along the line on the south side of the Palace. Further than this we can say nothing whatever respecting those parts of the building, neither can we guarantee the perfect accuracy of every particular we have stated in regard to the interior, because for many things we have been obliged to trust entirely to information collected from others, not having had the opportunity of refreshing our memory by a second inspection. This must be our apology for the very great deficiencies, which we feel most disagreeably conscious this article is chargeable with.—Our chief trust is that our readers will on this occasion be of honest Sancho's opinion, and say, "half a loaf is better than no bread."

ARCHWAY, GREEN PARK.

“LONDON is singularly deficient in all those ornaments which in foreign cities produce the most striking effects at first sight. Our only arch is at Temple Bar; our only fountain in the Middle Temple.” Such are the words of a writer in the Quarterly Review, no longer ago than the year 1826; but since then the remark has become somewhat inapplicable. The fountain, indeed, still continues to be a solitary example of its class, and may so far be allowed to be unrivalled in London, for the one that was to have been erected on Carlton Terrace has been extinguished by the York column. With regard to arches, the account stands very differently from what it did, their number being now quadrupled. Of that in front of the New Palace, it certainly cannot be affirmed *materiem superat opus*, since it is, in many respects, the reverse of rich in decoration, while it also disclaims originality of design, being, like the Arch at the Tuilleries, and the Arco della Pace, at Milan, a free imitation of the Arches of Constantine and Severus.*

* By this is meant, that although they differ more or less in regard to subordinate particulars, as do the two Roman structures themselves, they all resemble them in having a smaller arch on each side of the centre one, and columns placed upon pedestals, with the entablature breaking over them. The arch of the Tuilleries is about 60 feet in breadth, by 25½ in depth, and 45 high. What may be the dimensions of the one at Milan, (which is entirely constructed of marble, and was erected by Cagnola, although not completed until after his death,) we do not

ARCHWAY, GREEN PARK.



H. Petty del.

J. Bury sculp.

John Wcole, Architectural Library, 59 High Holborn.

The Archway forming the subject of the present description, and which was originally intended as the royal entrance

know, further than that the height of the columns may be about 38 feet. Neither are we able to state what are the precise dimensions of the Arch in St. James's Park, yet think they must be considerably less than those of the Arch of Constantine, notwithstanding that Mr. Nash, in his evidence before the committee, affirmed them to be 'exactly' the same; for that monument is 80 feet wide, and 70 high.

The following memoranda relative to some of the principal structures of the kind may prove acceptable, though they should not be found particularly serviceable. The Arc de l'Etoile at Paris, one of the most stupendous monuments ever erected, forms a mass of 144 feet by 70, and 147 high. There is only one large arch on the east and west fronts, which is 98 feet high, and 46 wide; and on each of the lesser sides is a smaller arch (59 feet high by 26 wide) forming a transverse passage through the building, from north to south. Each of the two principal fronts has a colossal group of sculpture on either side of the archway, which with their pedestals are about 60 feet high.

The Puerta de Alcala at Madrid, completed in 1788, from the designs of Sabbatini, is remarkable for its great extent of front, having five openings between attached Ionic columns. Of these the three middle ones are arches of equal dimensions (viz. 17 feet by 34), and that at each end smaller and square-headed. The length of the front is about 128 feet, and the height 51; or 81 including the attic and sculpture over the centre arch, which is further distinguished by having the columns on each side of it coupled. Further description is unnecessary, as there is a view of it in Roberts's "Spanish Sketches;" but owing to the minuteness of the figures, which ought to serve as a scale, the building is made to appear of greater magnitude than it actually is, and the arches of much loftier proportions than accord with the measurements above stated.

The Porte St. Denis at Paris, which, notwithstanding that Quatremère de Quincy censures the pyramidal mass charged with trophies and sculpture, on each side of the arch, as a *motif disparate*, is in a style of noble simplicity, and far more classical in its taste than many antique monuments of its class. What he blames it for more justly is the want of greater depth, which is no more than half the opening of the arch, or one-sixth of the whole front. The dimensions are 80 feet by 85 in height, and those of the arch itself 26 by 50. The only thing which entitles our Temple Bar to be named along with it, is its affinity in point of date, there being a difference of only a very few years between the two structures, although in regard to taste there seems to be the interval of as many centuries.

to the Palace, through the gardens, was erected in 1827-8, from the designs of Mr. Decimus Burton, who also built the

In the volume of the *Khudozhestvennaya Gazeta* or Russian Gazette of the Fine Arts, for 1837, page 361, there is a long article on Triumphal Arches; in which an account is given of some structures of the kind in Russia, among others, of that at St. Petersburg, called the Narvsky Gate, originally designed by Quarenghi, and at first merely a temporary construction of wood, intended to commemorate the return of the army in 1815. This has since been entirely rebuilt of stone, covered with plates of bronze, of which material are the columns, statues, and all the other decorations. As Quarenghi's design is stated to have been exactly followed, we shall here attempt to give some idea of it. According to the first *projet*, it was to have been a parallelogram with twenty-four Doric columns on its area, so arranged as to present six columns on each of its fronts, and four on each of its sides, the angles being filled up for staircases within them, whereby the hexastyle sides would have presented only three open intercolumns, and the others only one. This idea, however, was abandoned for an arch with a single opening, very much resembling in its general design that of Mr. Burton; like which, it has two insulated Corinthian columns (on a somewhat lower stylobate) on each side of the arch; the chief difference being that instead of being continued in an uninterrupted line, the entablature is in three divisions, or makes projecting breaks over the side intercolumns. The arch has imposts which are continued along the fronts and sides, which latter have each of them two insulated columns with a statue on a pedestal between them. In one respect the design is less rich than that of our edifice, the columns being unfluted; but in regard to other decoration it is much more so, for besides the statues just referred to there are twelve others, placed before the attic, viz. four in each of its fronts, and two on each side, corresponding with the columns below. The compartments between these statues are occupied with panels containing inscriptions and reliefs, and the whole is surmounted by a figure of Victory in a quadriga.

To facilitate comparison in regard to dimensions, the principal admeasurements of both buildings are exhibited together, in English feet.

	Arch at St. Petersburg.	Arch in Green Park.
Height of Stylobate	4.10'	6
— Column	33	32.2
— Entablature	6.6'	7.3
— Attic, including socle, &c.	12.10'	14.
— Quadriga or Car	12.2'	—

opposite Ionic screen and gateways leading into Hyde Park. Although its dimensions are considerable, it does not appear so striking in regard to size as it would do, if it stood in a more confined situation, and where it would directly terminate a vista; but independently of this circumstance, the situation between the top of Constitution Hill and Grosvenor Place is highly favourable, as it allows the building to be seen from so many different points of view; and in whichever direction it is beheld it is set off to advantage by the objects in the back ground. One of the best views is that which takes in the east front and portico of St. George's Hospital just behind it, to the right; while not the least picturesque is that from the same side of the building just named, where, owing to the sudden fall of the ground in Grosvenor Place, the Arch appears elevated on a terrace, faced with rusticated masonry. But although perfectly insulated from other buildings, this structure is not placed, as is the case with many others of the same kind, so as to have no appearance of motive or purpose, especially according to its

	Arch at St. Petersburg.	Arch in Green Park.
Entire height to top of attic	57.2'	59.5
Height of Arch	35.6'	32
Breadth do.	19.5'	16.7
Depth do.	20.5'	30.4'
Width of side intercolumns	9.3	6
— front, as defined by the attic . . .	60	46.6

From this it will be seen that both structures are very nearly of the same height, their difference in that respect being only 2 feet 3 inches. Yet although that at St. Petersburg falls short of the other by that small variation, its arch is higher than the other by 3.6'; to account for which, it should be observed, that the vertex of its archivolt nearly touches the soffit of the architrave. There is no key-stone, but the spandrels are filled up with figures of winged genii—or at least of *female genituses*.

first intent, when it was to form the carriage entrance into the grounds attached to the Palace.

The plate herewith given sufficiently explains the design, both in regard to the two principal elevations and the plan; but, otherwise than as it can be inferred from the latter, it conveys no idea of the effect of the building itself, arising from its depth. That is a circumstance which cannot be shown except by a perspective view; yet although not attempted to be shown, it is one that ought certainly to be borne in mind, and taken into account in estimating this piece of architecture. It is this depth which gives such an air of dignity and boldness to the whole mass, and which likewise causes the Archway itself to appear so picturesque in its shadowed perspective. At the same time it produces a decided contrast between this and the opposite structure, equally favourable to both, the difference of character in design exhibited in them being so great as to preclude comparison to the disparagement of either, independently of which it heightens the variety of the architectural objects here grouped together.

The elevation shows the design as actually executed, with the exception of the car upon the attic, there being nothing of the kind at present, although it seems it is now in contemplation to erect in that situation the equestrian statue of the Duke of Wellington, which Mr. M. C. Wyatt is about to undertake.* Should such idea be carried into effect,

* Since writing the above we have seen the model or rather draught of the intended figure, put up on the top of the building by order of the office of Woods and Forests, for the purpose of enabling them and the public to judge whether it would be advisable to let the statue be so placed. In our opinion, though there is, we believe, authority for equestrian statues so placed, that is, with the animal sideways to the front of the building, such position in one of the exceeding large dimensions here proposed, would produce a disagreeable effect, because, considered with re-

the Arch will receive no little embellishment, nor perhaps could the statue be placed equally conspicuously any where else; most certainly not at the same cost, because here is a

ference to the building, it would have no symmetry of outline as a mass,—no balance, but would be much taller on one side of the central line than on the other. Neither is this the only objection, there being one equally strong, if not more so, as regards the effect that would be produced on the structure when not viewed directly in front; for unless the statue were placed in the centre, it would look as if put out of the axis of its pedestal, and while one front of the archway would seem to be quite loaded by it, the other would appear greatly to need some counterbalance. The only alternative, it appears to us, is to place the statue so as that the body of the horse shall extend in the direction of the archway, and thus be in the axis of the building. By these means, the front of the animal and statue on it, would be parallel to that of the building—as is the case with the car and figure in the engraving. Another advantage would be, that being seen foreshortened in front, it would appear less heavy and cumbersome in comparison with the substructure. Furthermore, there would then be an opportunity of forming a pyramidal group, by adding an attendant figure on each side of the horse,—one representing Victory, the other Fame.

Placed in the axis of the building, the statue would nearly occupy the entire depth of the attic from one front to the other; therefore if placed upon a socle of sufficient height, even the horse's feet would be visible;—the socle being made to take a curved sweep upwards from its basis on the attic.

There is, indeed, one most awful objection likely to be made by certain wise-
acres, namely, that were it so placed, the back of the statue would be turned to-
wards the Palace! Now, as to how far the rigour and punctilio of etiquette may
extend in such matters, we confess our ignorance, but it appears to us that, con-
sidering the distance between the Arch and the Palace, the offence against eti-
quette would be a trifling one; besides which, a precedent might be found that
would justify it, namely, that afforded by her Majesty's own state carriage, for
there the coachman and postillions are, in defiance of all courtly etiquette, al-
lowed to turn their backs upon royalty, nor are the horses harnessed to the
vehicle with their tails foremost. Should this not be deemed a case sufficiently
in point, we will quote another from Goldsmith, that ought to overcome all uneasy
scruples as to any disrespectful breach of punctilio; for in speaking of good Madam
Blaise, he informs us that

"The King himself did *follow* her
When she did walk—*before*."

pedestal already provided for it; although owing to the height to which it will be elevated, the figure may require to be of more colossal size than might else be considered necessary. The erection of the statue will most probably lead to some decoration of the attic itself; though not, perhaps, in exact conformity with the original design, according to which it was to have been enriched with a continued series of bas-reliefs around it, similar to that over the entrance into Hyde Park. There was also to have been a statue over each column, and trophies against the wall between the pilasters behind the columns. In fact, the Arch has been described as being actually so adorned (see Jones's 'London'), with as much confidence as if people would believe such testimony, rather than that of their own eye-sight.

The entablature being continued unbroken over the columns conduces to simplicity both of lines and shadows; yet it is not entirely free from objection, because it occasions the centre intercolumn to appear disagreeably wide, and the entablature above it not duly supported. The case indeed is one which presented only an alternative of evils; but it may be allowed to be a question whether it might not have been better to couple the columns, placing two pair on each side of the Arch, and so extend them along the whole front; or else, not to have brought them so forward, but coupled them with their respective pilasters behind them; or, again, whether it would not have been advisable, as the entablature was not to be broken, to have resorted at once to engaged three-quarter columns, as excused by the necessity of circumstances. But then (as will be seen by considering the plan) we should have entirely lost the variety and pleasing combination now produced by the different masses of entablature; so that hence would arise another question, namely, whether keeping the entablature and columns as they now are, it

might not have been as well to bring forward the Arch and the two pilasters on each side of it, so that these latter would have been immediately behind the columns. These diverse considerations are so perplexing, that we ought perhaps to settle the matter by acquiescing at once in the mode actually adopted by Mr. Burton, as being, if not perfectly unexceptionable, not at all more exceptionable than any other which could have been substituted for it, and as certainly being attended with much beauty as well as novelty of character.

There is one innovation, however, which, while it is entirely matter of choice, by no means conduces to any degree of beauty; namely, the omission of the appearance of key-stone, and of imposts to the Arch.*

As the architect has done the same thing in the opposite gateway, it is to be presumed he considers it an improvement; but in our eyes, the want of imposts especially not only destroys distinctness of articulation—if the term may be allowed, but seems to point to a style different from any in which the Grecian or Roman orders are employed; resembling what, in the pointed style, Mr. Willis terms ‘continuous imposts.’ Whether the objection be one in which others will coincide with us or not, it is one we think proper to advert to; but we willingly acknowledge that with that single exception, we see nothing to disapprove of, but very much to admire in the Archway itself. Owing to its great depth, a circumstance to which attention has already been called, it has much richness of perspective effect, for which it is not a little indebted to the lacunaria or coffering of its soffit,—an

* Arches of this fashion without imposts, and having their archivolt continued vertically along their jambs, were greatly affected by Soane, as may be seen by his designs, some of which consist of little else, so that at any rate there was nothing spoiled by them.

embellishment that ought not to pass unnoticed here, because not being expressed in the plan, it might not be supposed to exist. And were there no other difference between them, this is one which renders this Arch superior to that in front of the Palace. How it was that coffers were omitted in the latter, it is difficult to conjecture, since it can hardly have been out of too tender regard to economy.

It is this depth of archway that gives the whole structure the character of being not a mere ornamental passage only, but a *gate-house*; which is further indicated by the entrances within it, showing that it contains accommodation for a guard or keeper stationed there: nor is it necessary to remark, how vastly superior such an arrangement is to the usual one, according to which a small dwelling or lodge is placed on either side of the gateway, with, frequently, no other connexion than that of palisading between them.*

Neither has the necessity for admitting light to the rooms

* The display aimed at in designs of the kind frequently serves no other purpose, than to make us feel the very great disproportion between the pretension of the composition, and the pettiness, insignificance, triviality—not to say meanness, of many of the individual features.—The entrance to Sion Park, by Adam, is a mere fence or screen, the arch having no more thickness than if it were cut out of a wall. It must be confessed that it looks all the lighter in consequence; yet so far from implying merit, as where the term is employed to convey the idea opposed to heaviness, such lightness amounts to a positive defect, it being, in fact, the absence of that solidity the eye naturally demands; or in other words, it is no better than downright flimsiness. There ought certainly to have been a double colonnade, forming a corridor connecting the arch and the lodges, for at present the latter are inconveniently disunited from the entrance; and if it was owing to considerations of expense that this was not done, it would have been better to have compressed the design, placing only two columns instead of four on each side of the gate: thus with the same number of columns a covered way could have been formed extending on each side from the entrance to the lodges, which, leaving convenience or the semblance of it out of the question, would have been infinitely better.

within the lodges been attended with any detriment to the monumental character of the structure, there being apparently only a single window in each of the lateral fronts, which, by contrast, serves rather to set off than to disturb the breadth of surface, while the very great depth of reveal, owing to the window itself being set so far back within the wall, gives the idea of unusual massiveness of construction, and causes the aperture, when viewed very obliquely, to appear no more than a niche. On each of the lateral faces of the structure there is an oblong panel of scroll foliage, which, as it consists of open-work, serves to admit light into the upper chambers. By this, we believe, entirely novel, and certainly ingenious contrivance, the upper window or windows are sufficiently masked to prevent their showing themselves as such. It is true, the artifice cannot escape being detected, but when discovered, it excites approbation rather than censure. Perhaps it would scarcely have been discovered at all had the glass behind the foliage been ground, and put with the rough surface outwards, or else received externally a semitransparent coat of stone colour. Whether there was any actual necessity for windows at all behind those panels, or what there was to prevent the upper rooms being lit by skylights, we know not; but even supposing there to be other rooms still higher up within the attic, and so lighted, yet still there might have been narrow skylights or glazed panels, behind the cornice and blocking-course along the sides, where they advance before the attic. The architect might have very sufficient reasons for what he has done, although they are unknown to us; nor do we at all regret that he has adopted the mode described, since the idea is one of great merit—one that shows more than ordinary dexterity of invention and application.

The bronze open-work gates, which were executed by

Bramah,—and, unless we are mistaken, after Mr. Burton's own designs, contribute not a little to the general magnificence of character which stamps this Archway. Some, indeed, have laid to its charge a *very great* fault, so extraordinary that there is no other building in the metropolis, or we may say, in the kingdom, that can be reproached with it; for during some discussion relative to placing the Wellington statue on the top of the Archway, some noble lord, whose name was not given by the newspapers, asserted that the building was already too—*colossal*!

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THE END.

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